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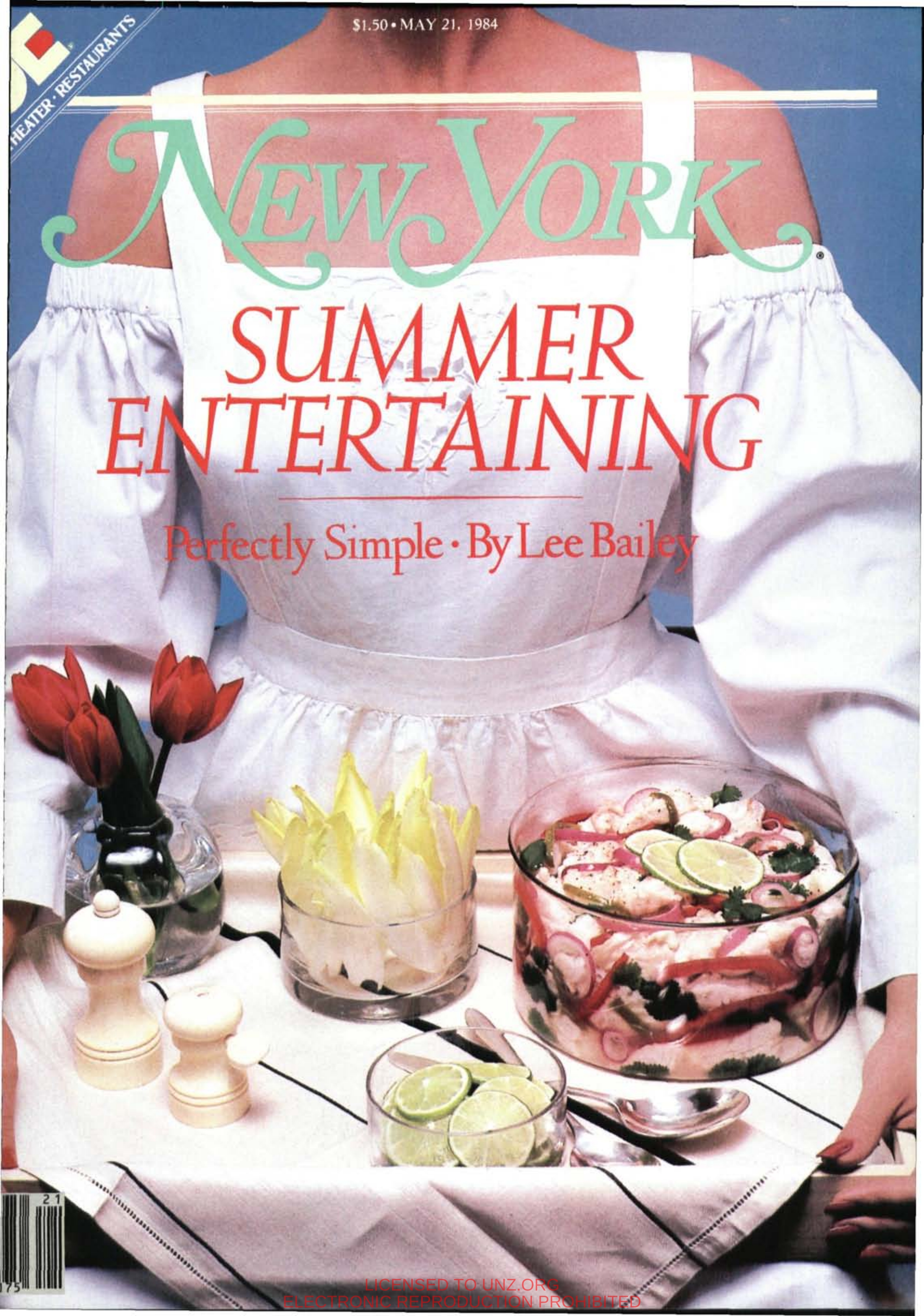
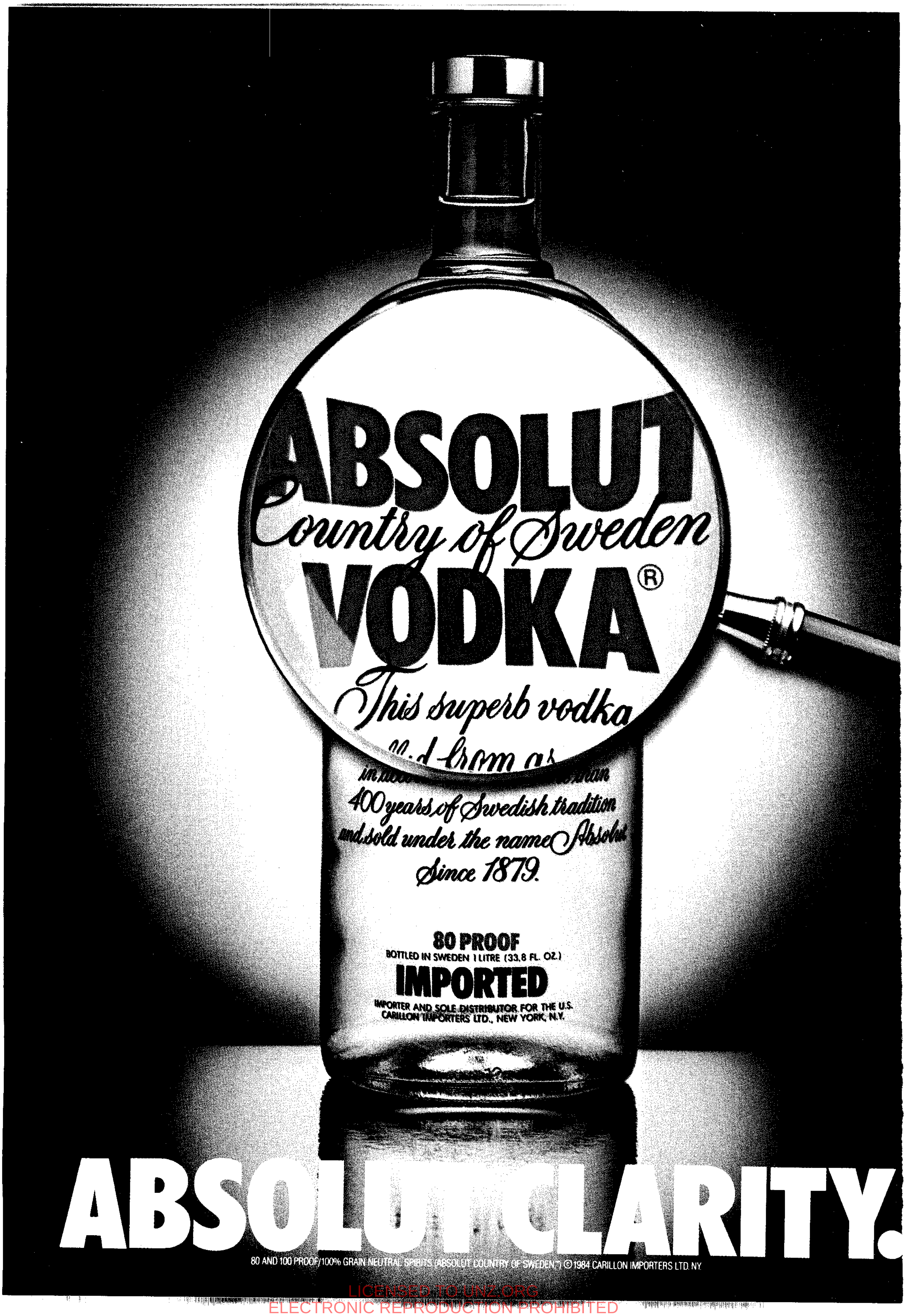


SUMMER ENTERTAINING

Perfectly Simple · By Lee Bailey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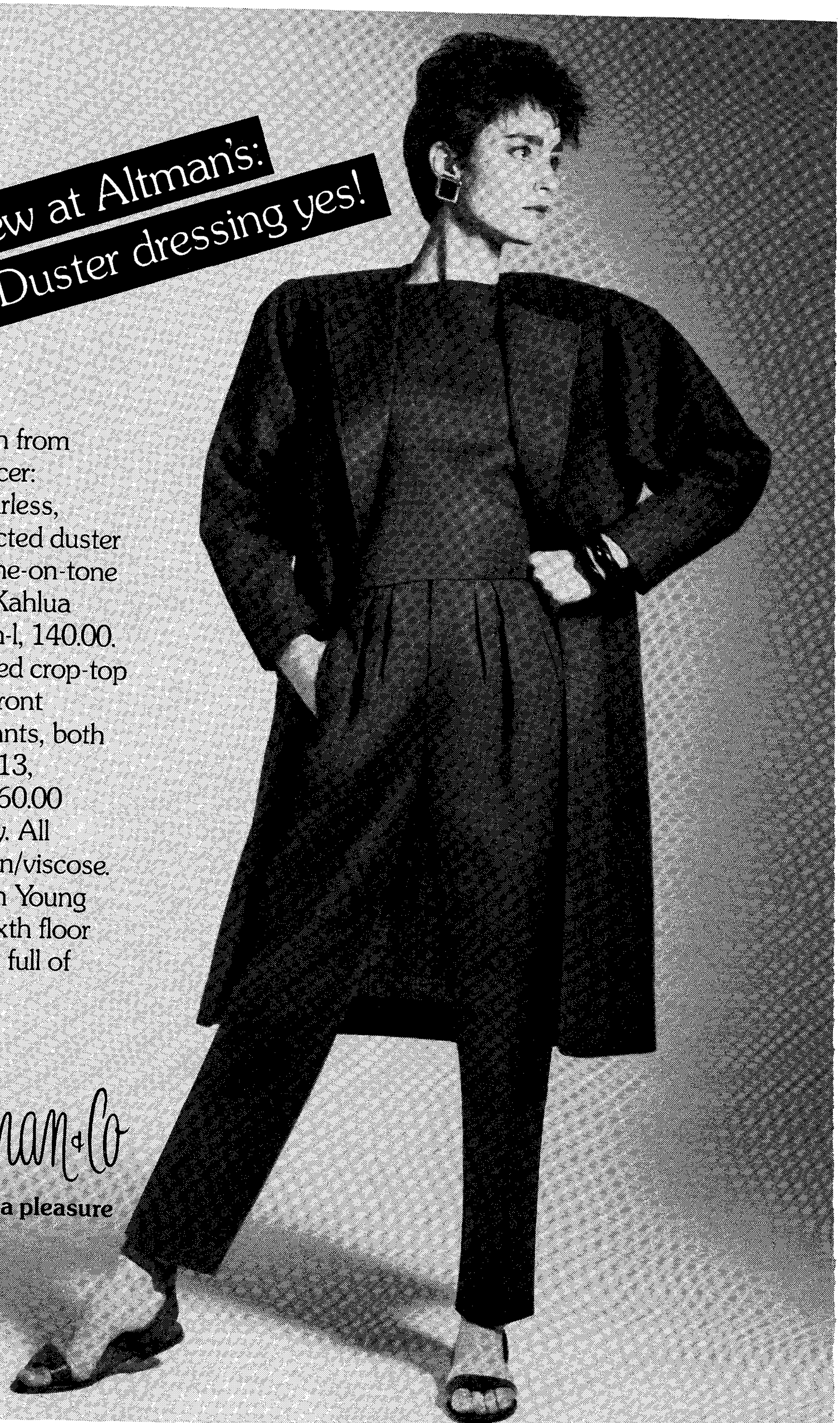

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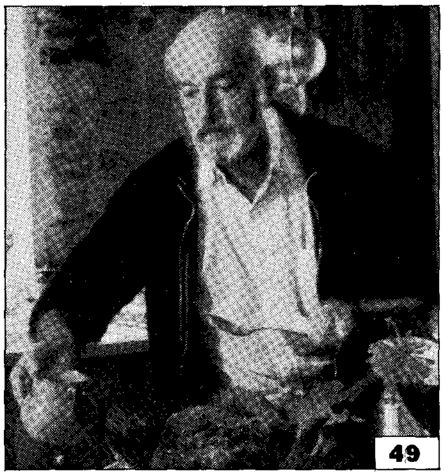
CONTENTS

42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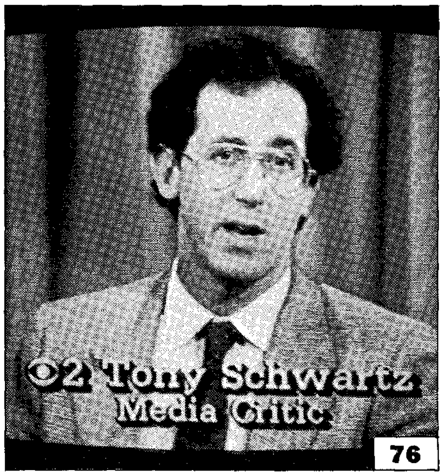

76

?

ıe Rise and Fall
George Martin

Armen Keteyian

orge Martin didn't want to be obvious, he
t wanted to be famous. And he was, or at
ıst his friends were. For two years, the big
mes in fashion, sports, and entertainment
ed George Martin's, the Upper East Side
staurant he owned with former Knick
r Dave DeBusschere. In March 1983,
ːorge Martin's closed amid talk of drugs,
ssension, and debts. Martin dropped from
ht shortly after. Now he's resurfaced,
d instead of fame he wants "kids
d a station wagon." Armen Keteyian
ports.

9

ımmer Entertaining:
erfectly Simple

Lee Bailey

ımmer entertaining, whether it's a formal
nner in the city or a picnic in the country,
ıould be as light and easy as summer itself.
nd it can be. Lee Bailey, author of *Lee*
ailey's Country Weekends and the upcom-
g *Lee Bailey's City Food,* has put together
x summer meals that can be prepared in
lvance or thrown together at the last
inute. Corky Pollan has assembled four
ages of appropriate tableware, and Alexis
espaloff has selected wines that lend style
even the simplest of meals.

6

'he Natural

y Tony Schwartz

o you want to be a TV star? So did Tony
chwartz, until he spent 26 weeks as a media
ritic on WCBS-TV's five o'clock news. The
ecret of television news, he discovered, is
ot being natural and relaxed but *seeming*
atural and relaxed. Schwartz is on cable
ow; this is his report on a season in the
ocal-TV spotlight.

DEPARTMENTS

16

The National Interest: Designated Veep

By Michael Kramer

Despite a few crucial policy differences, Senator Lloyd Bentsen, of Texas, seems to be the favored Democratic running mate.

22

Cityside: Out of the Pens of Babes

By Sylvia Plapinger

In Brooklyn's District 15, five-year-olds write "stoores" before learning to read.

28

On Madison Avenue: The Hat Is Back

By Bernice Kanner

Credit those well-turned-out soap-opera ladies: The hat is out of the closet, and the millinery industry is flipping its lid.

92

Design: Christopher's World

By Marilyn Bethany

Artist Christopher Sproat's sculpture is often furniture—and vice versa.

96

The Urban Strategist: Stop That Car Thief

By Michael W. Robbins

Only a real pro will succeed in stealing your car if you install certain locks and alarms.

THE ARTS

94

Movies: The Neutral

By David Denby

An adaptation of Bernard Malamud's baseball book, starring Robert Redford, slices the white bread awfully thick.

101

Dance: Spring Novelties

By Tobi Tobias

Kabuki star Tamasaburo excelled in his delicate, distinctive art at Japan House; Balanchine's *Bugaku,* in a welcome revival at City Ballet, was almost as Japanese in its feeling and style.

104

Theater: Bangs and Whimpers

By John Simon

Arthur Kopit's *End of the World* is too thin for its subject, but it has wit and intelligence. John Guare's *Landscape of the Body* is pointless and odious. A 1926 English comedy, *On Approval,* gets a tacky local revival.

MISCELLANY

6 **Letters**
13 **Intelligencer,** *by Sharon Churcher and Mary Murphy*
32 **Fast Track**
36 **Ruth Recommends,** *by Ruth Gilbert*
107 **Sales & Bargains,** *by Leonore Fleischer*
112 ***Cue* Listings**
157 ***New York* Classified**
162 **Strictly Personals**
167 **Town & Country Properties**
168 **London *Times* Crossword**
168 ***Cue* Crossword,** *by Maura B. Jacobson*

Cover: Photographed by Joshua Greene. *Model: Marcia, of Click. Food stylist: Laurie Goldrich. Stylist: Bette Blau. Tableware from Lee Bailey and linen from Frank McIntosh, both at Henri Bendel. Tray from Wolfman-Gold & Good Company. Apron from Ad Hoc Softwares. Dress from Dianne B.*

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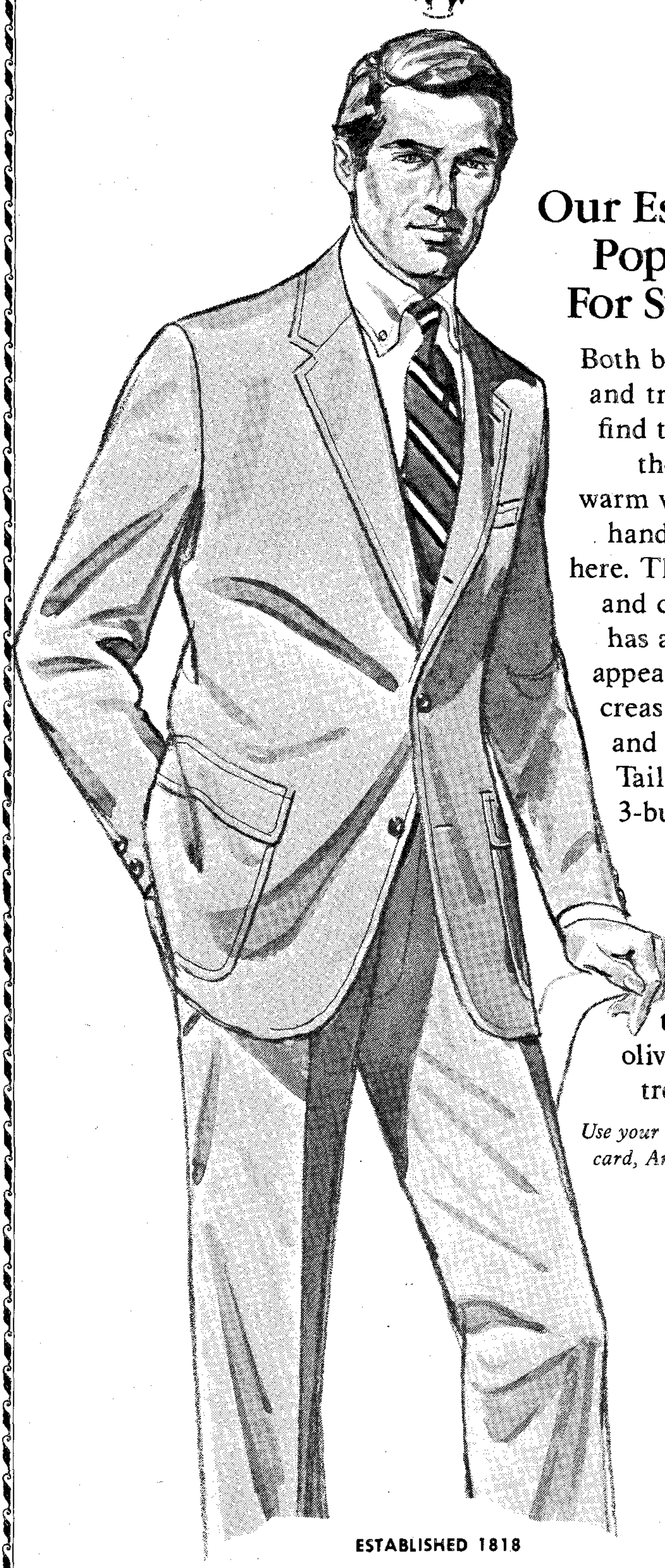

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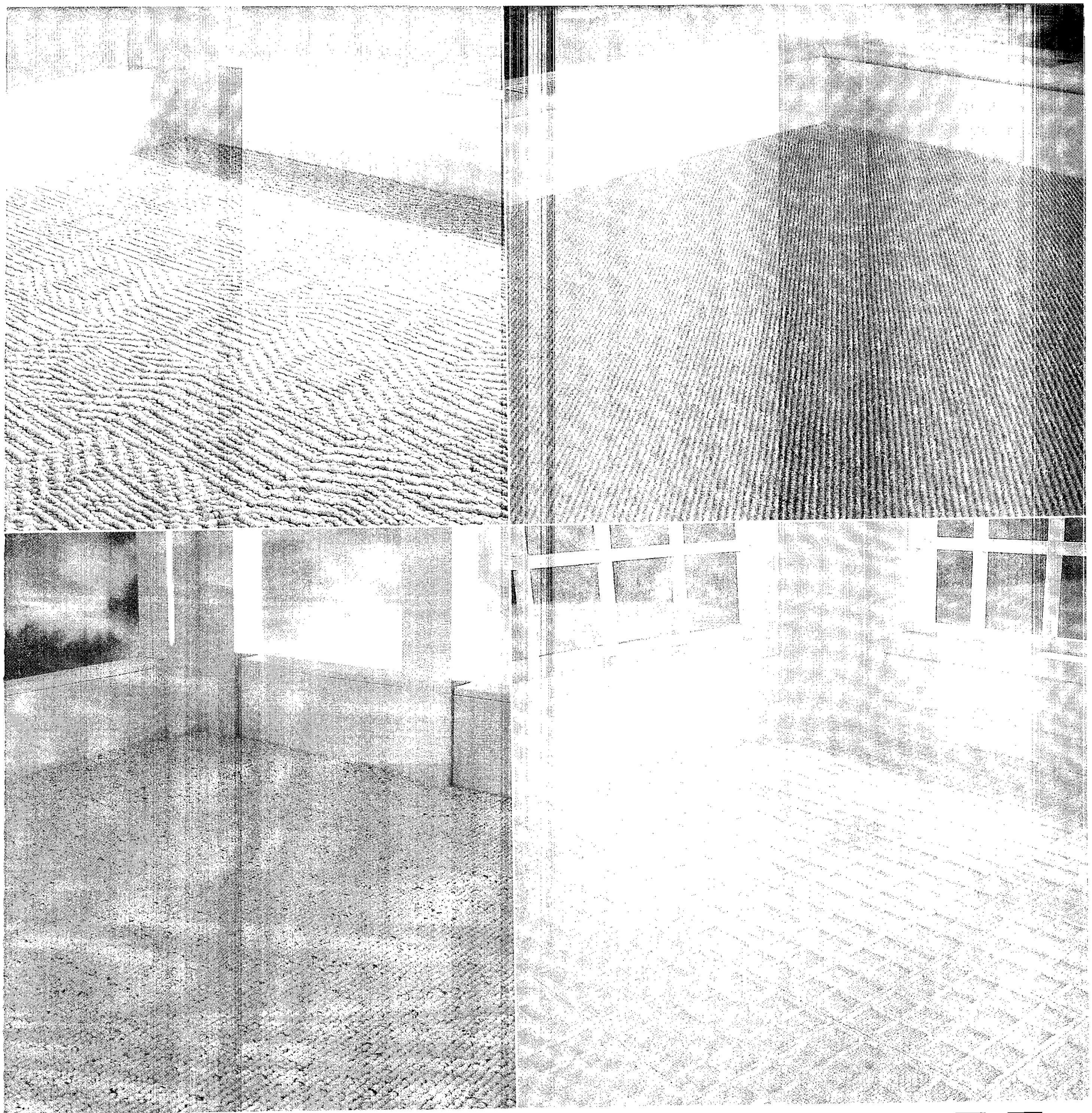

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LETTERS

Kiss, Kiss, Bang, Bang

CONGRATULATIONS TO MICHAEL DA on his smashing article "The Making the Cotton Club" [May 7]. What a ple ure to read about the vulgar, ridiculo and creative things people do wh making a movie.

Thomas Lee Randlem
Shaker Heights, Oh

AS A PRIMARY-SCHOOL TEACHER, I W overwhelmed by the casual spending money on food, T-shirts, props, and u necessary extras. With salaries rangi up to millions of dollars, the acto should be able to afford to buy the own lunches and dinners. Mine certain don't come as a fringe benefit. Take hint from a teacher: Plan better and yo budgets will be tighter.

Chas Nyswan
Washington, Pen

DIDN'T ROBERT EVANS, A JEW, REALIZ the bigoted nature of his remar while hustling Arabs such Khashoggi and the Doumanis? Yo don't say "being Arabed down" an more than you'd say "being Jewe down." Fancy wrappings don't make u for Evans's lack of class.

Salma Nass
Manhatta

AS A NEW YORK FEATURE-FILM PROFE sional, I was fascinated by Micha Daly's piece. From colleagues involve in the production of the film, I heard th this drama erupted about as quietly a Mount St. Helens.

Wendy G. Glickstei
Manhatta

The Cotton Club STORY READ LIKE SOME thing dictated on a roller coaster head for Bellevue via the fun-house hall o mirrors. I know very little about film making and prefer to keep it that wa But for the record, Bob Evans did not, a he told Michael Daly, option Mari Puzo's novel *The Godfather* for $5,00 As editor at Putnam's, I acquired right to the book sight unseen. The book ha not been written when I met Puzo. H gave me a half-hour run-through, ver bally, about the Mafia-family story h wanted to write. His previous publisher (and several other publishers) ha turned him down. I gave Puzo a $5,00 contract and paid half on signing. Whe

Letters for this department should be addressed to Letters to the Editor, New Yor *Magazine, 755 Second Avenue, New York N.Y. 10017. Please include a daytime phon number.*

This is the new Buick Electra.

ARMISCH-PARTENKIRCHEN, Bavaria–In the quiet, enic villages of the German Alps, the townspeople are not sily excited by an automobile. Here, in Germany, automotive cellence is expected, rather than marveled at.

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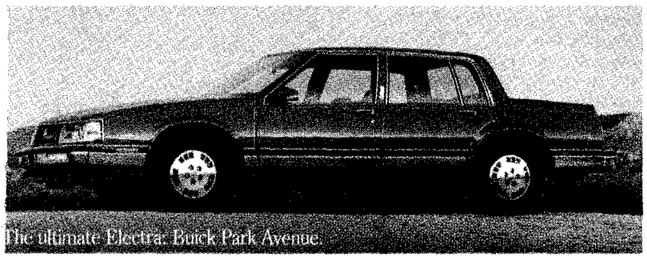

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he delivered about 40,000 words (le than half of the book), I paid him t balance. But, since he needed mo money, I asked permission to show t segment to a friend of mine at Par mount, Marvin Birdt. Birdt offered $50,000 deal, $12,500 on signing. Th contract was drawn up through the W liam Morris office.

William Ta
Manhatt

AS AN ACTOR WHO WORKED FOR S horrendous weeks on *The Cotton Club* would like to say that my heartfelt syr pathies go to Robert Evans, who herculean efforts raised those ill-fate millions. A pox on Francis "The Grea Coppola, who spent time and money a reprehensible manner.

Peter Da
Manhatta

AT LAST, YOU HAVE ANSWERED TH burning question of the day. The beef to be found in the 22 riveting pages Daly's story. I await the movie with ner ous anticipation — can it possibly b better than the article?

Geoffrey Simpso
Manhatta

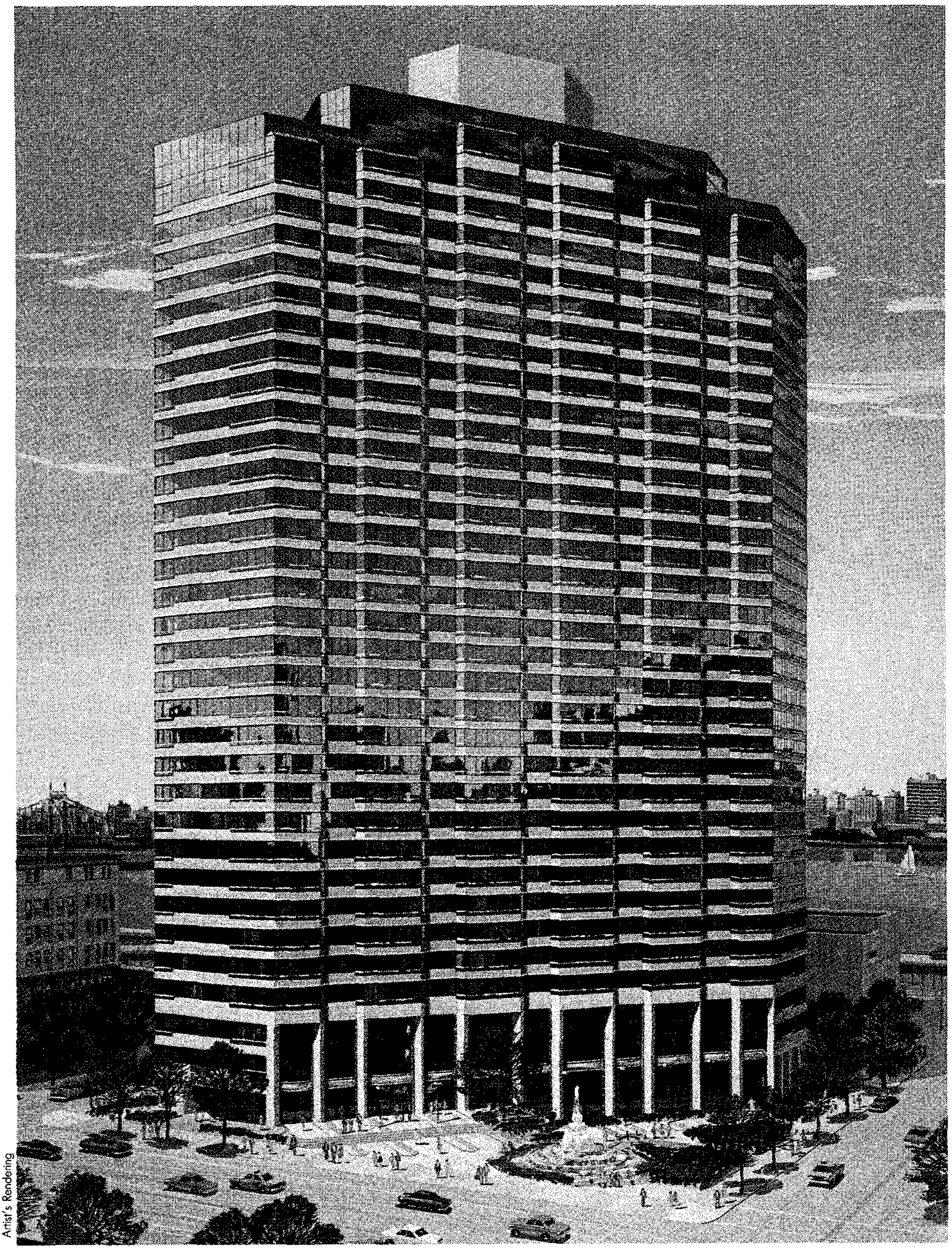
All That Glitter Is Gold

I DID NOT IMMEDIATELY RESPOND T your item on Liberace ["Fast Track: Liberace Remembers," March 26] because didn't want to write in anger. Mari Brenner should be given something better to do than writing cruel invective against a man who has entertained people successfully for 40 years. So h looked a little tired, a little worse for th wear. How many people would have th stamina to put on a two-and-a-half-hou show filled with unbridled joy? Perhap Marie Brenner would prefer Liberace t use drugs or alcohol—then she coul excuse him as being a suffering artiste Yes, I'm a fan of Liberace's and no, I'n not middle-aged. I'm a young struggling performer, and I know what it takes t put on just a small cabaret show, le alone a program the scope of Liberace's Liberace must be doing something right. He broke Bette Midler's record for attendance at Radio City Music Hall, and he's been at the White House three times.

Mary Moore
Manhattan

MARIE BRENNER SHOULD STOP PEEKING into men's rooms. The Liberace I saw at Radio City Music Hall was a total delight. The man I saw backstage could hardly be described as pale or worn-out, despite the fact that he had just been dancing with the Rockettes. I am two decades his junior and couldn't do that. The man I saw beamed with delight. He seemed happy to be the one who paved

ANHATTAN PLACE



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the way for the Elton Johns and E Georges. Can there be a bigger tribute a man than an audience who sings alo without being invited? If ever the Ame can entertainment scene produced true showman in every sense of t word, it is Liberace. Rhinestones, ca dlesticks, ermine wraps, beautiful mu and all, long may he reign as Mr. Sho manship.

Sandy Pi
Scranton, Per

Vocal Majority

IN READING THE LETTERS RESPONDI to Peter G. Davis's article "Wha Wrong With the Met" [April 9], I fou it interesting that, for the first time I c remember in a major magazine, pra tically all the letters concurred with t writer's opinion. I hope that the Me board of directors will realize the grav of a situation in which the public united against Met policies. It is w known that the board's goal has been turn the Met into a viable business c ganization. This it has achieved and pa for. It should not forget what happe when businessmen try to run an ope house. The Met's board has tried to c costs; consequently standards have go down, and it attempts to pass those sta dards off as art. Art is not an industr Businessmen should cultivate their ow gardens. What's wrong with the Met li squarely at the feet of the Met's dire tors. Given their values and cost-cuttin directives, perhaps we should be gratef that the Met has an artistic director capable as James Levine.

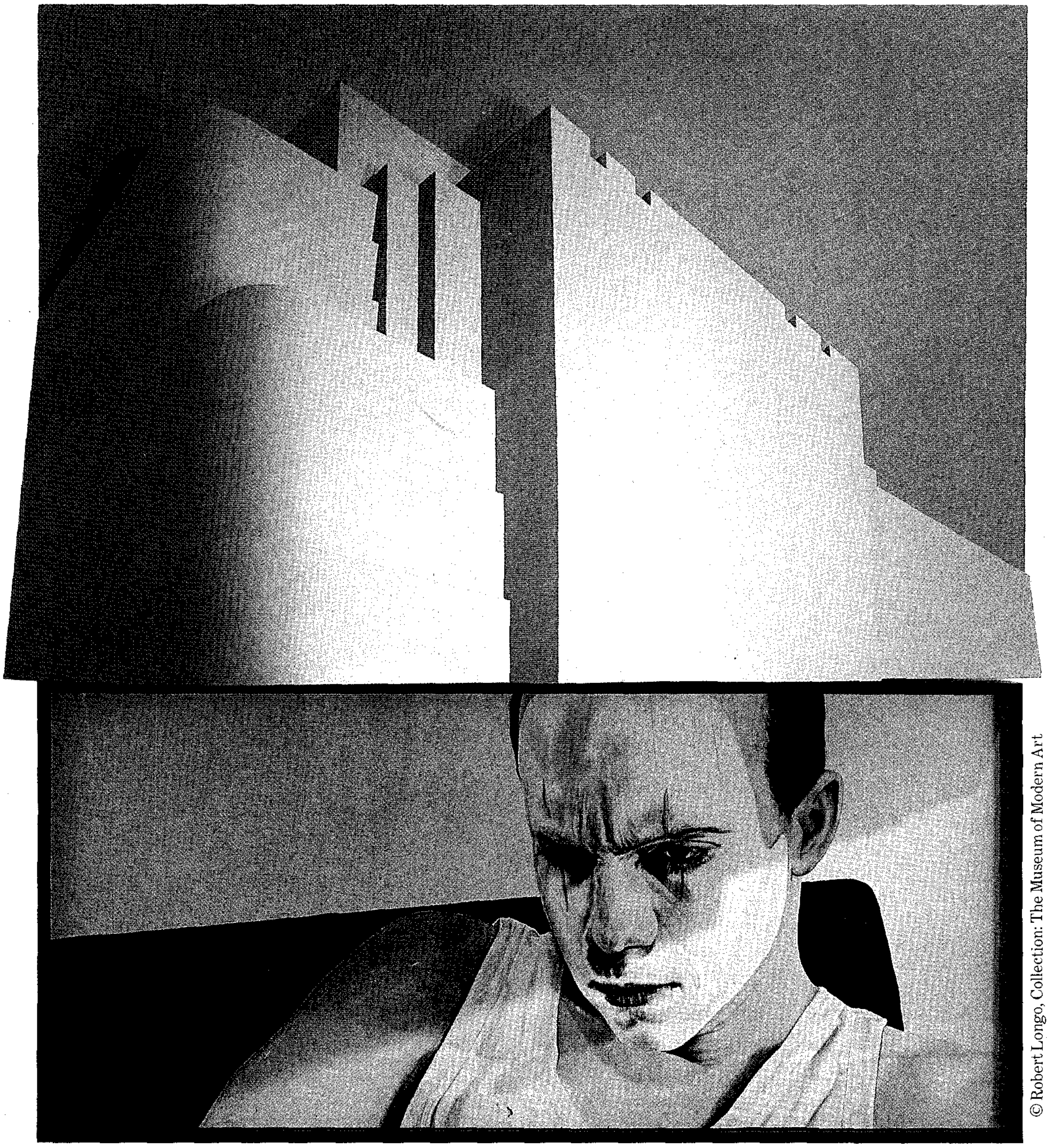
David P. Robinso
Manhatta

Unbecoming Legend

THE OPENING PARAGRAPH AND PICTUR spread of Bernice Kanner's story "Le ends and One-Liners" ["On Madiso Avenue," April 23] may have suggeste to some readers that the campaign listed were originated by Peter Roge Associates. In fact, when I sold Trahe Advertising to Rogers in 1975, I sold hi the Adele Simpson and Bill Blass ac counts, plus Bulgari, Botega, Trigèr Blackglama, and Danskin. I sold him th "simple graphics and memorable one liners" Kanner cited. Kanner's stor gives conflicting impressions—I a identified as having left these account with Rogers, but these companies ha already been described as hallmarks o the Rogers Agency for the last decade That Rogers has since played severa successful variations on Blackglama' concept is to his credit. But anyone wh has ever generated an original ide knows how jealously one guards one' brainchild.

Jane Trahe
President, Trahey Advertisin
Manhatta

SOME OF THE MASTERPIECES OF TOMORROW ARE ON EXHIBIT TODAY.



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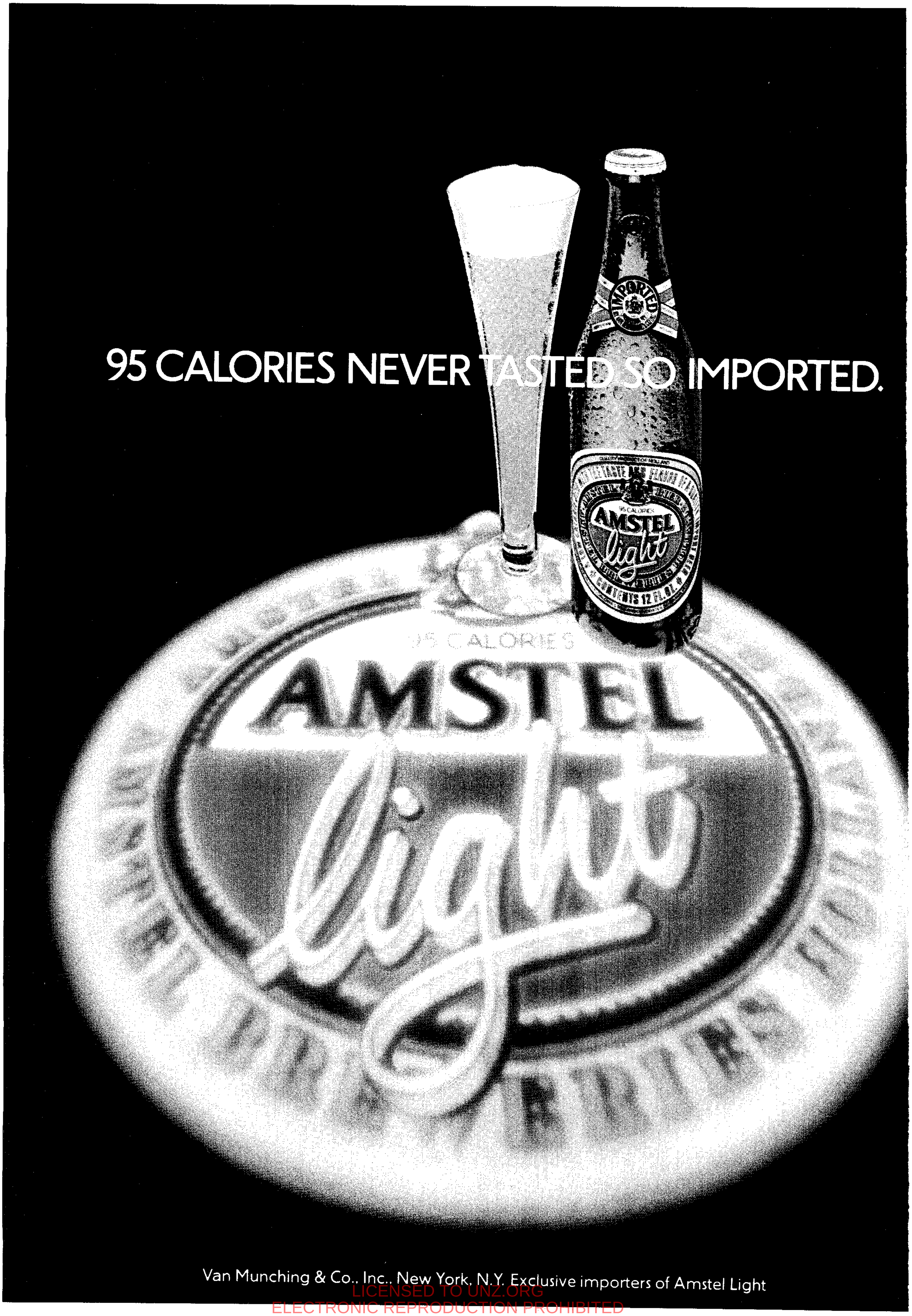
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INTELLIGENCER

BY SHARON CHURCHER
AND MARY MURPHY

Reagan's Envoy Reported in Talks With the P.L.O.

PRESIDENT REAGAN'S secretive ambassador-at-large, General Vernon Walters, has been meetng with Palestine Libertion Organization officials ince 1982, sources close to he State Department claim.

Since 1975, successive administrations have pledged not to negotiate with or recognize the P.L.O. until it ecognizes Israel's right to exist. Nonetheless, clandesine contacts have been maintained through the C.I.A., and the Reagan administration was recently reported to have negotiated with P.L.O. leader Yasir Arafat through John Mroz, a private citizen.

In 1982, after the Mroz talks broke off, Walters met a top P.L.O. official in Morocco, said one well-placed source. Another source said Walters had another P.L.O. meeting this February. In telling an acquaintance about the talks, Walters supposedly said, "I'm telling them that if they get in the way, we're going to kick their ass," apparently alluding to fears that the group would interfere with the withdrawal of U.S. Marines from Beirut. Around the beginning of March, Walters met Arafat in Jordan, this source added.

One of *New York*'s sources defended this. "Very quiet talks with one's enemies are not always counterproductive," he contended. Another pointed out that the 1975 pledge was supposed to give the P.L.O. an incentive to recognize Israel. "That is being undermined," he maintained.

Walters couldn't be reached for comment, but his executive assistant, Nancy Lewis, categorically denied that Walters had had any P.L.O. meetings as ambassador-at-large.

Swifty to Michi: Help!

AFTER PLUGGING AWAY AT HIS AUTOBIOGRAPHY for seven years, literary agent Irving "Swifty" Lazar has asked prolific New York *Times* cultural reporter Michiko Kakutani to work on the book.

Said to be undecided, Kakutani would tell *New York* only, "I don't want to talk about this." A friend of the 29-year-old writer explained, "It's a difficult decision because of the money: Swifty's deal could get her $600,000." The deal would have to be cleared by the *Times*. Lazar declined to confirm the money but said his memoirs "are not important. Anyone can write their biography—even the midget on *Fantasy Island*."

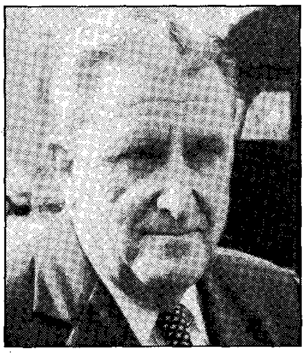
Judge Won't Try Cop Case

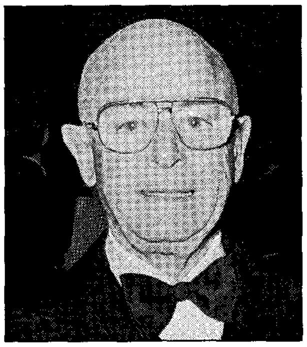
BURTON ROBERTS, THE PUBLICITY-CONscious new Bronx chief administrative judge, has quietly abandoned his plan to handle a cop-shooting case personally.

An informant told Bronx District Attorney Mario Merola that Roberts and his wife were friends of Beverly Telphy, mother of Tanya Brathwaite, one of three cops allegedly shot by defendant George Agusto.

The D.A. demanded that Roberts step down. The judge agreed to reassign the trial, but insisted on handling pre-trial hearings, saying the friendship wouldn't "influence" him. Merola was about to ask the Appellate Division to order Roberts off the case last week when the judge agreed to give it up.

Roberts wouldn't comment. After Merola first raised the matter, Roberts noted in the court record that he hadn't known who Brathwaite was at first. "If we'd got a conviction under him," a Merola aide said, "it could have been overturned on appeal."


Walters: *Negotiating?*


Lazar: *Asking for help.*

Johnson: *Changing plans.*

Times Square Plan Shifts

ARCHITECT PHILIP JOHNSON HAS changed his tune. He still sings the praises of his controversial Times Square redevelopment plan, but having touted his stark polished-granite towers as a new Rockefeller Center, he last week exclaimed, "Who would want to build a Rockefeller Center in Times Square?"

City Planning Commission chairman Herbert Sturz later confirmed that "elaborations" were made after public hearings were held. He promised "glitter, brightness, and liveliness."

One source familiar with the project claimed that developer George Klein and the U.D.C. had "bowed" to public pressure. "Klein's not eager to sink a whole pile of money into new plans, so they told Philip to sex the old ones up," he told *New York*.

De Palma Signs Porn Star

BRIAN DE PALMA, WHO IS TRYING TO GET an R rating for his new film, *Body Double* ("Intelligencer," May 7), has inadvertently cast a star of a 1979 gay, hard-core-porn picture in a prominent role.

The actor, Michael Kearns, is featured in an explicit scene in *L.A. Tool & Die*, a best-selling video. Kearns also caused a flap in 1975, when he was featured nude in a book on bisexuality after appearing on CBS's *The Waltons*.

CBS was embarrassed at the time, but *Body Double* casting director Janet Hirshenson said, "I don't care. He looked right for the part." Small wonder: Kearns will play a straight male porn star who doubles for other actors in sex scenes. Neither she nor De Palma knew Kearns's history, she said.

hotographs: top and bottom, A.P./Wide World; center, S. Karin Epstein/Camera 5.

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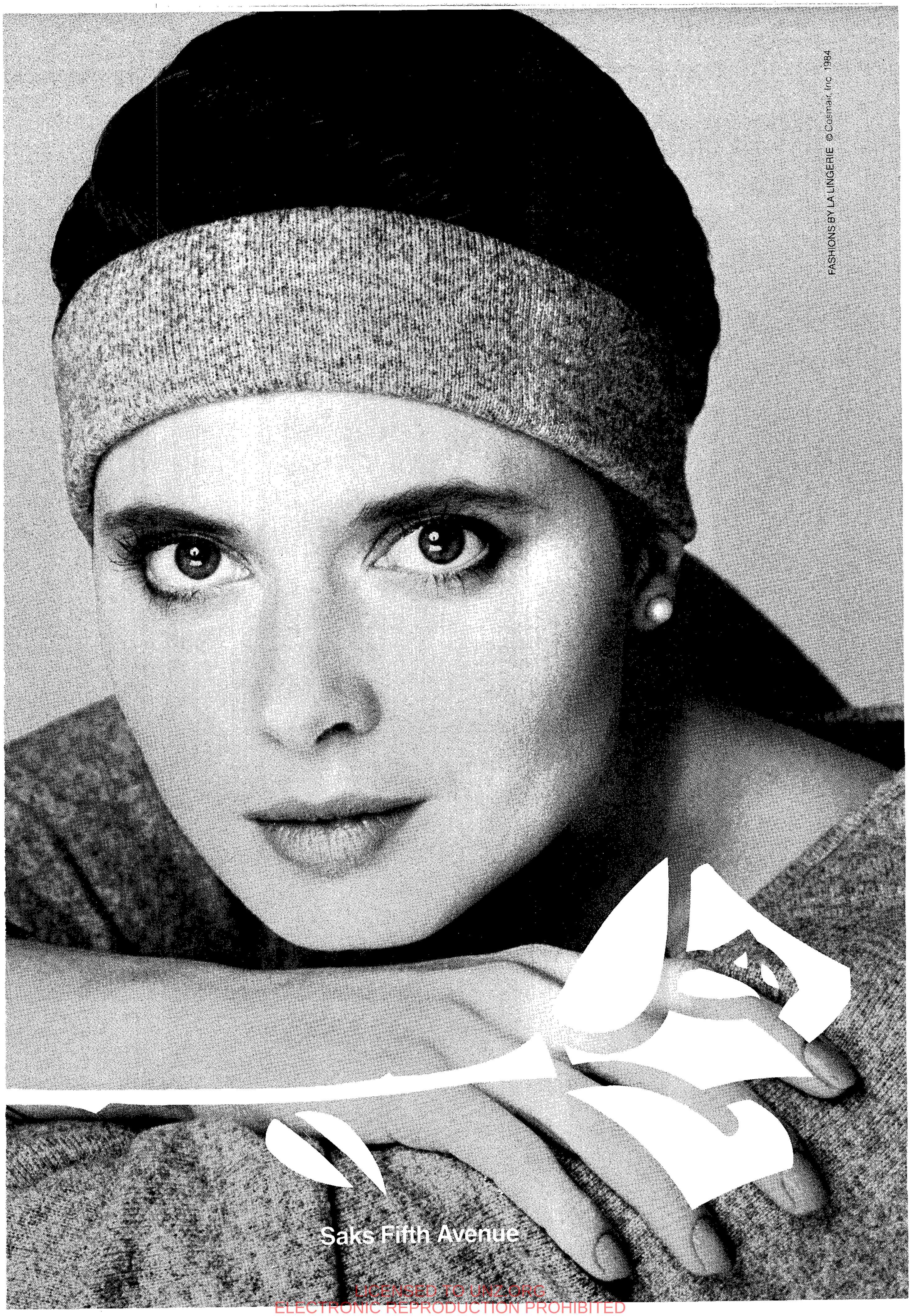
FASHIONS BY LA LINGERIE ©Cosmair, Inc. 1984
Saks Fifth Avenue

The National Interest/Michael Kramer

DESIGNATED VEEP

MONDALE
BENTSEN
HART
BENTSEN

Button, button: *Unless it's Mondale-Hart.*

Bentsen for Everybody

ON THE DAY WALTER MONDALE WAS *supposed* to wrap up the Democratic presidential nomination, Lloyd Bentsen, Democrat of Texas, was sitting in his Washington office playing it cool. He answered some questions, told some stories, and pointed out some pictures. "Now, here's John Kennedy," said Bentsen. "When I came back from the war [World War II, that is], the political word was all about this young millionaire from Massachusetts who'd been elected to Congress after being a hero in the Pacific. That's when I was deciding to run for the House, too, so I asked Kennedy to send me his campaign literature. I liked the brochure. I was a flier, so I substituted a plane for his PT boat. His slogan was 'The New Generation Offers a Leader.' I liked that so much I stole it outright. After I won, we became friends. He invited me to his wedding. If I'd known he was gonna be president, I would have gone."

Lloyd Bentsen stayed in Washington for six years. Bored with the routine, he went home to Texas and made his own millions—his father had already made *his*—and then was elected to the Senate in 1970, beating another former Texas congressman named George Bush. Today, at 63, Lloyd Bentsen seems to be everyone's designated vice-president. In part, Bentsen's status derives from his reputation for intelligence and hard work. In part, in larger part, it derives from Texas. No Democratic president has ever been elected without carrying Texas, and with California all but conceded to its favorite son, Ronald Reagan, Texas is viewed as even more important in 1984. "A Democrat can't even begin to think of beating Reagan without taking Texas," said a top aide to Walter Mondale. "And when you think of Texas, you think of Bentsen in the same breath. With Bentsen on the ticket, we do better against Reagan in Texas by six or seven points. Bentsen offers strength because he comes from the more conservative wing of the party. He also has strong support from Hispanics and a good record with the high-tech and small-business crowd. The only downside is that he's a bit gray, and ideally we'd like to jazz things up, since Mondale can be dull, too."

Lloyd Bentsen once ran for the top spot himself. In 1976, he actually stayed in the presidential race longer than Walter Mondale, who also withdrew. "Muskie got chewed up in '72 by being the front-runner, by going out early," said Bentsen. "I decided we weren't going to make *that* mistake. So we made another. By the time I actually got into it, it was all but locked up. At least I was right about one thing—a Southerner could do it that year. But his name was Carter, not Bentsen."

Back in '76, Bentsen had a presidential candidate's typical disdain for the second spot. Whenever asked, Bentsen offered versions of Nelson Rockefeller's famous crack, "I never wanted to be *vice*-president of anything."

These days—and especially last Tu
day afternoon, when the early exit po
had Mondale winning in Ohio—Bents
craftily says, "I very much enjoy t
speculation, but I don't expect it to cor
to pass. Anything that surfaces tl
early, they always figure a hundred re
sons not to do it."

One of those reasons appeared la
that same day when Gary Hart ups
Mondale in Ohio and thus guarante
that the nomination battle will go to t
wire—at least to the last day of prim
ries, on June 5, and perhaps to the co
vention floor in San Francisco in mi
July. So Mondale's grand planning, i
cluding his vice-presidential selectio
will have to wait. The nod may still be
Bentsen, but a more important matt
needs tending to first.

There are so many ways of calculati
the delegate totals for Mondale, Ha
and Jackson that no two news organiz
tions' figures agree. There are delegat
considered firm for a particular ca
didate, others labeled "leaning," st
more that have been elected to be u
committed, and a large bloc of "sup
delegates"—mostly party leaders—wh
have been chartered to remain u
pledged till the dust settles. And on to
of all this, *none* of the delegates, i
cluding those designated as firm, a
bound at the convention. Everyone ca
do whatever he wants. Nevertheless, it
assumed the firm and the leaning wi
behave as predicted, and with this pre
ise a few things are clear: First, Mo
dale's lead over Hart will continue to b
so large that unless Mondale is di
covered to be a crook it is hard to ima
ine Hart's convincing any sizable nu
ber of Mondale's delegates to defec
Second, and most important, while it
mathematically possible for Monda
(but not Hart) to "clinch" the nomin
tion by the end of the primary season,
is also possible, given Hart's presume
strength in the West, that Mondale wi
be unable to do so.

Hart, obviously, assumes just this. Hi
strategy for winning the delegates h
needs rests mainly on his ability to con
vince the party that he, rather than Mon
dale, has a better chance against Reaga
in the fall. For a time, the polls sup
ported Hart's view. They no longer do—
and unless things change again, Har
will be deprived of his most potent argu
ment. Still, Hart promises to fight all th
way to the convention. He will challeng
the election of those Mondale delegate
he believes have been "tainted" becaus

Photographs of Mondale, Bentsen, and Hart: Rick Friedman/Black Star, Roddey E. Mims/Sygma, and U.P.I., respectivel

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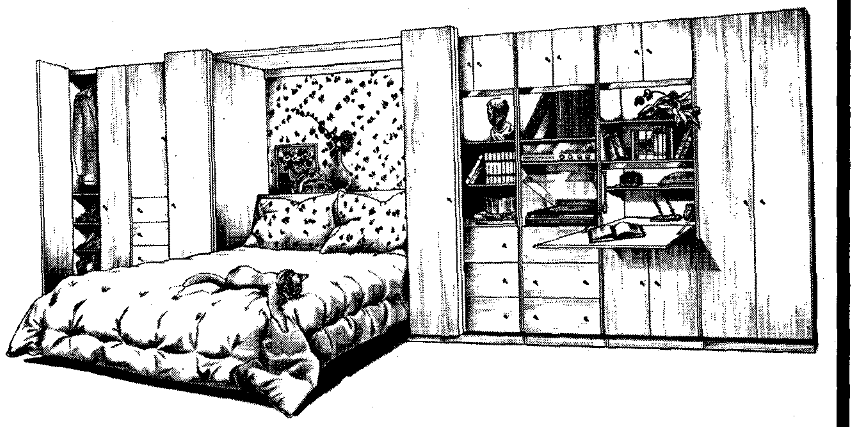

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they were won with the help of the P
contributions Mondale has now agre
to return, and he has a slew of otl
tricks to try. If Hart sticks to his plan, t
blood will flow at San Francisco, and t
party will be split at least until August
which is just what Ronald Reagan
hoping for.

Generally, the exit polls reveal tl
each of the candidates is a prisoner
his own constituencies and has be
largely unable to appeal significantly b
yond his hard core. Mondale is stro
with labor types and the poor; Hart h
the more affluent and better educate
and a fair number of independents a
moderate Republicans as well; and Jac
son, of course, can count on the black

Beyond his lead, Mondale has anoth
ace. The super delegates are eager
avoid Jackson's becoming the kin
maker, so they have an incentive
throw in their lot before Mondale
Hart is forced to deal with Jackson. B
even if the "supers" go with Mondal
and the arithmetic therefore becom
quite clear before San Francisco, Ha
still swears to fight on the conventic
floor.

To Richard Nixon, no mean analyst
hardball politics, the solution is clear–
a Mondale-Hart ticket. "If Kennec
could swallow and take Johnson in '60
said Nixon last week, "Mondale can tak
Hart." Maybe. If not, then even Nixo
predicts it will be Bentsen for vice-pres
dent.

Lloyd Bentsen is articulate, quiet, an
courtly. He is handsome in a leather
way, and his bearing has been regularl
described as patrician. It is hard to cor
ceive of Bentsen ever saying the kind
things about another candidate tha
Mondale and Hart have said of eac
other, but Bentsen's 1970 primary battl
against the liberal incumbent, Ralp
Yarborough, was a mudslinger from da
one. For his part, Bentsen scored b
knocking Yarborough's opposition t
both school prayer and Nixon's nomina
tion of G. Harrold Carswell to the Su
preme Court. This was Bentsen at hi
most conservative, a carryover from hi
House days, when, among other thing
he urged that the North Koreans b
brought to the peace table by threaten
ing them with nuclear annihilation.

But even then, Bentsen was, as h
says, "balanced." His vote against th
poll tax may not seem like much i
retrospect, but it was an act of con
siderable political bravery for a Texa
politician in the 1940s. After Bentse
won in 1970, the White House predicte
that he would become a part of Nixon'
"ideological majority." But he moved t
the left almost immediately, and by 1982
when he ran for re-election, Bentsen wa
especially targeted for defeat by Repub
lican conservatives.

During his thirteen years in the Sen

:, Bentsen has concentrated on tax 'orm, and many of his proposals are hoed in Gary Hart's program. Some of ntsen's actions have been decidedly eral. He is credited with passage of e pension-reform act; he sponsored ls to permit housewives to establish dividual Retirement Accounts just ;e other workers could; he urged help r poor pregnant women; and he au- ored a law to permit tax write-offs for e cost of taking a sick child out of wn for special treatment.

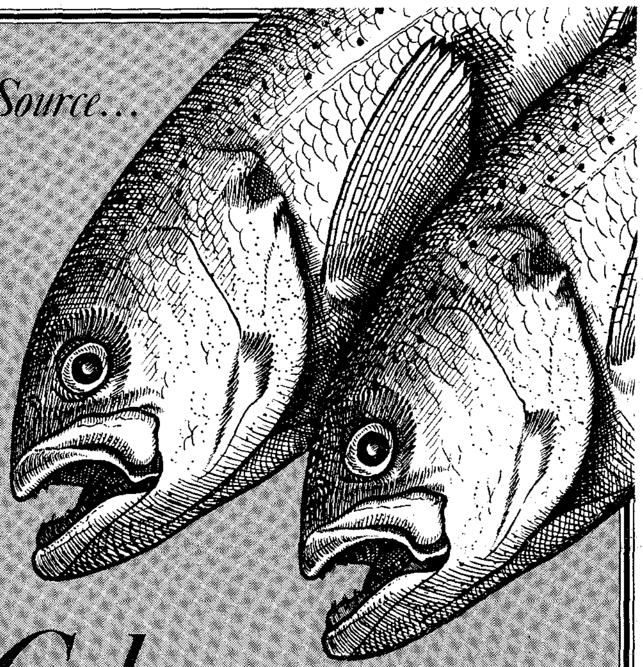
All of this fits well with the outlook of ther Hart or Mondale. But much of the her side of Bentsen's "balanced" nure is at variance with the views of th of the leading Democratic presi- ntial contenders. In fact, Bentsen metimes sounds more like a potential nning mate for Ronald Reagan. He vors the B-1 bomber and the MX mis- le. (Both Hart and Mondale oppose ese weapons systems.) Of the MX, he ys simply that it is a "good bargaining iip. You don't get anything from the ussians by unilaterally killing a weap- ns system," he says. "We need some- ing to trade."

On trade itself, Bentsen is with Hart nd Reagan). He opposes domestic- ntent legislation. He acknowledges e argument that protectionism, like e MX, can be used as a "bargaining hip," but he says that "protectionism is ddictive. It's awful easy to use it as an xcuse for our own productivity failures. d rather undercut the other countries n other areas as a way of showing them at we all need to voluntarily restrain urselves."

On social issues, Bentsen is *for* the chool-prayer amendment and *against* e federal funding of abortions, except n cases of rape, incest, and when the life f the mother is in danger. (Mondale and Iart are on the other side of both these ssues.)

In foreign affairs, Bentsen differs with Iart and Mondale most strongly over Central America. He favors Reagan's aid o the *contras* fighting the Sandinistas in Nicaragua. He is against toppling the andinista regime but believes military ction is a plausible way to force Mana- ua to become democratic. "Force is omething they understand," he says. 'And probably the only thing they un- lerstand."

Given these differences, why is Bentsen so highly touted for the second spot—especially with Mondale, but also with Hart? And wouldn't the Republicans have a field day comparing Bentsen's positions with those of his running mate? "Sure they would," says a Mondale man. "But it will still come down to Texas and to the fact that we want to win. We can take off a lot of heat with Bentsen. It's just a pragmatic calculation. It's just politics." ▬



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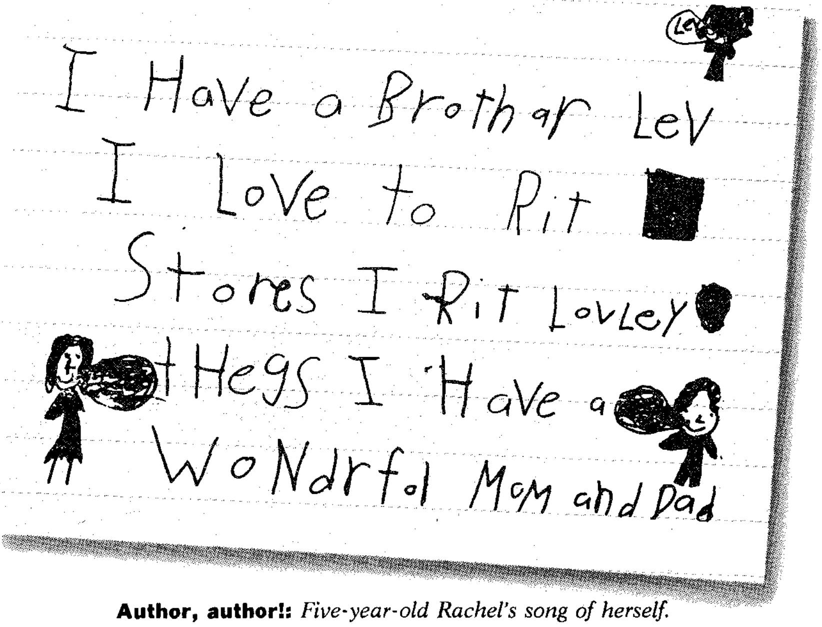
OUT OF THE PENS OF BABES

Writers' Blocks

"FIRST I FIND A PENCIL. THEN I FIND A piece of paper. Then I get an idea. Then I sit down and think." Jennifer, a gentle Eurasian child, was describing her four-step process of doing a "piece." Jennifer and her kindergarten classmates at P.S. 230 are among the more than 2,000 students in Brooklyn's multinational District 15 who belong to the "Writers' Workshop." It is a program that has been thriving in the elementary schools there for about three years, and has recently been added to the curriculum in seven other school districts in Brooklyn, Manhattan, the Bronx, and Queens.



Lev

I Have a Brothar LeV
I LoVe to Rit
Stores I Rit LovLey
tHegs I Have a
WoNdrfol MoM and Dad

Author, author!: *Five-year-old Rachel's song of herself.*

The theory the teachers have passionately espoused is that writing is as natural for children as walking or talking—as long as adults do not interfere. At a time when commission reports on achievement in the country's schools are making grim reading, and more than nine out of ten colleges and universities offer courses in basic writing skills for underprepared freshmen, a program that inspires five- and six-year-olds to beg for more writing time instead of a play period is a hopeful—and certainly refreshing—development.

Writing is another voice the children have discovered. In class, the authors—as they call themselves—write about what they know and care about, what makes them happy or troubles them. Five-year-old Rachel wrote "a Sad Stoore" before the end of her first term in the kindergarten workshop:

"WoN DaY wan I wouck up And I was wocheng t.V. I Hord My Dad scraemying that My Grapu Dide Jost that Moneng. I Deydent Blev Heme [. . .]. tan My Mater caM ap And sHe was crieng too Bot I wosent. tan i Noo tat My GRanDPu Dide. Tan I storted too criy."

The workshop has been introduced at all grade levels in many of the schools, but most of the younger children get their first taste of authorship before they have learned to read. How, ask some skeptics, can children write if they can't read? How can they write before they can spell? They can and they do, say the teachers who are watching it happen. In fact, one skill seems to help the other, and they develop together. (School principals say that reading scores have risen noticeably.) For many of the children in District 15, English is a second language—a language they have learned, say the administrators, through writing.

The goal at first is not necessarily to write something but to *tell about* something. And a child can tell about an event or a feeling on paper without words. He can "write" a story with pictures. Also, many children enter kindergarten with a few words in their heads that they have seen somewhere—on packages, on television, in storybooks—and can reproduce, though usual spelled incorrectly. These words becom part of the picture, part of the story. An teachers give a few casual lessons phonics, connecting letters and the sounds. Children seem to grasp cons nants faster than vowels, and for a whi they either omit vowels entirely or us them as they think they sound. (Jennife wrote about "The Grad Canyn" with i "dep hole" and "maotins on the sid." They can read their own words, first i the stories they have written, and, even tually, printed somewhere else.

By reading, they pick up a few mor sounds and words that they then add t their writing vocabulary. The more the write, the more they can read; the mor they read, the more they can write.

Like the child who is exhilarate when he has pedaled his first few yard on a two-wheeler, these children ar heady with success. They have found magic key that will open a thousan doors.

They write every day for at least a hour. They know that whatever they d will be acceptable, though later, little b little, guidelines and refinements are imposed. There are no formal lessons i grammar or the mechanics of writing but necessary items are taken up in th ten-minute mini-lesson that starts eac writing period. Depending on the age o the students, what they seem ready for or particular problems that hav emerged, they might be taught anythin from ending a sentence with a period t being specific or focusing their topic Six-year-old Paul learned about quotation marks while working on revisions o "The Lunch Day":

"One day I went to lunch. . . . My friend John squirted juice at me and everybody laughed at me. I was soaked. Then I went to the water fountain to dreen and I pushed the knob to hard and I got soaked again. I said 'Oh no not again'. Oh yes again".

During the 40-minute workshop that follows the mini-lesson, the students are free to think, daydream, choose a topic, or write a first draft. The final ten minutes are for sharing with the whole class. When a writer feels he has done as much as he can, there is no further criticism except for correction of technical errors by the teacher. First-grader Diana was reading aloud a long piece about watching *Tom and Jerry* on TV when she discovered that she had used the word "sometimes" three times. She seemed troubled and said she had used "that

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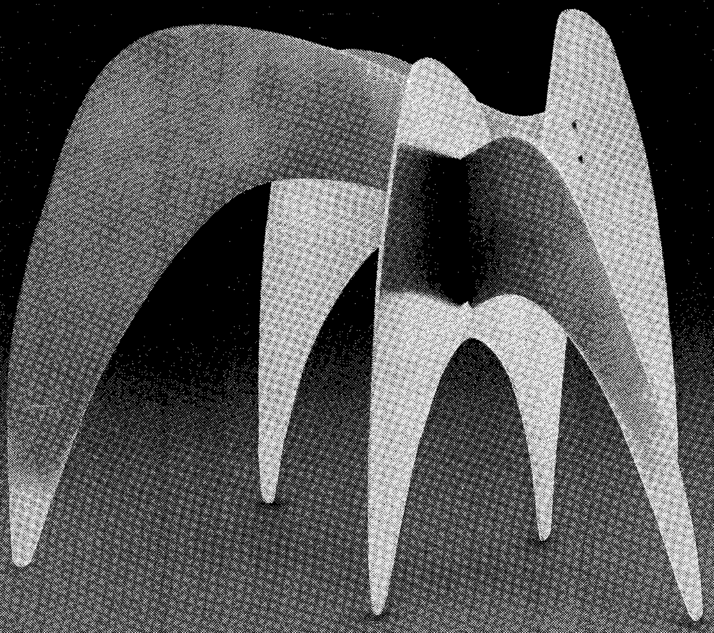

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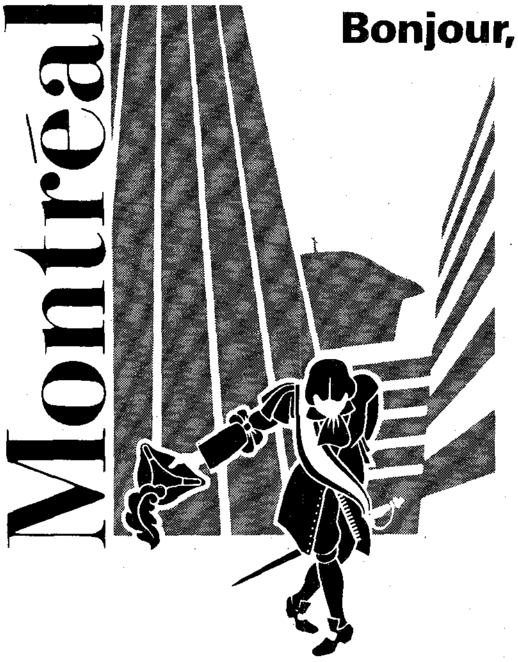

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word too many times." Risa Jarvis, h teacher, put her finger over the word one of the sentences and asked Diana read it again. The author then decided delete the word, concluding that it w "gooder" that way.

When a first draft is finished—when writer's block sets in (which mig happen after the first sentence)—t child asks classmates for help. The pie is read aloud, and the others critici ask questions, and make suggestio First-graders Annmarie and Cory we having a conference on something An marie was writing: "My brother wak me up at five o'clock in the mornin Cory interrupted to explain, "Yesterd she wrote, 'My brother wakes me up five o'clock,' and I asked her if it was fi o'clock in the morning or five o'clock the afternoon or five o'clock at nig because we didn't know."

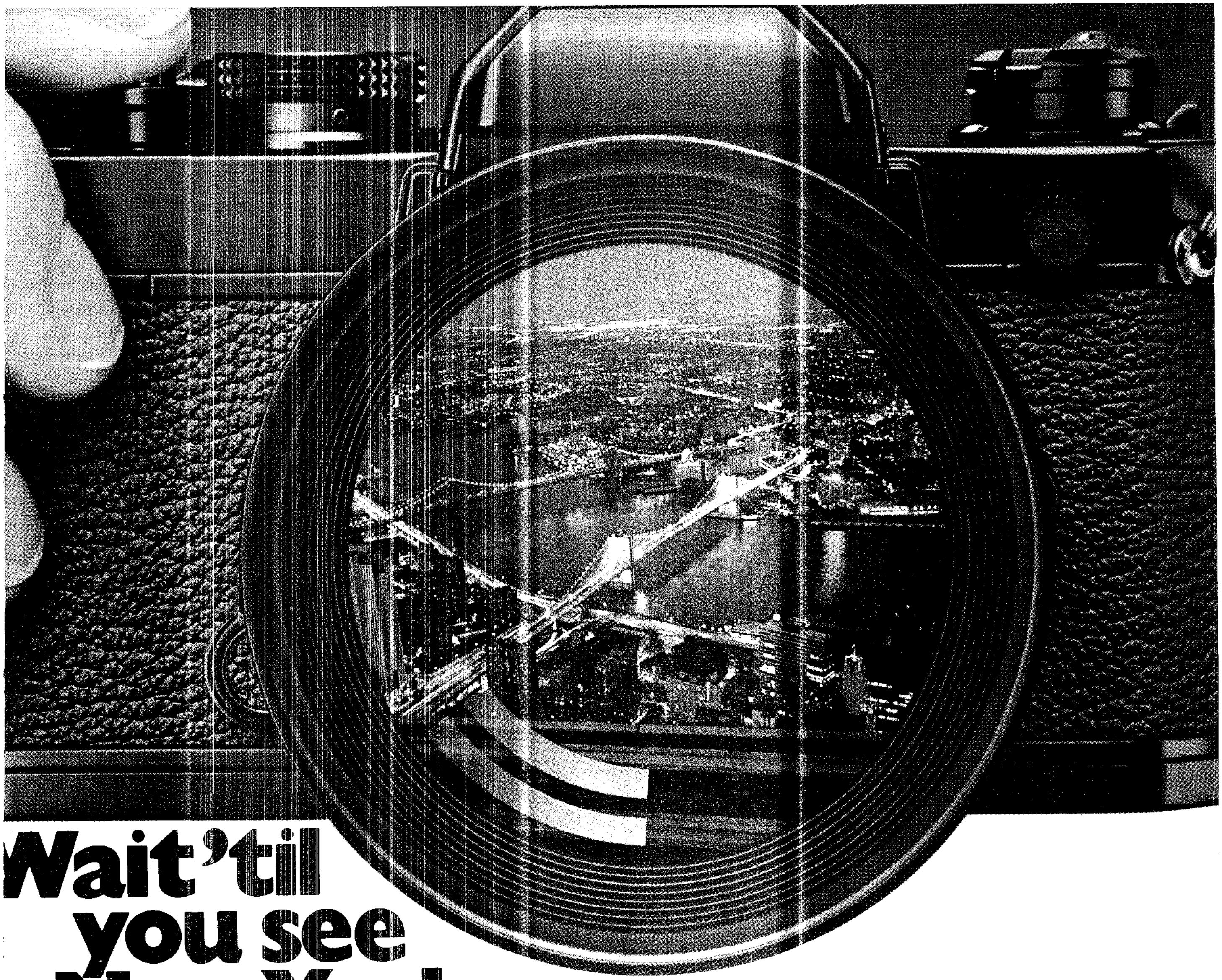
A piece is "published" when it is com pleted to the writer's satisfaction ar rewritten on white paper or in a bookl which the child constructs himself, wi illustrations and separate pages for ded cation, copyright information, and not "About the Author." Teachers say th word "published" is not misleading b cause the story is in its final form and in fact disseminated—that is, put on th bulletin board or read aloud, share with classmates as well as with paren on "Authors' Day."

"There's no point in forcing add tional work if the child is written out, says Shelley Harwayne, who train teachers for the workshop. "The impor tant thing is that he's learned some thing—additional points can be mad with his next piece of writing. We jus tell what's good about what he's done.

"We encourage them to think o themselves as authors and use profes sional terminology so that they wil aspire to do what professionals do, solv problems, revise—to know that writin is not easy, that it's a process."

The latest report of the federally supported National Assessment of Educational Progress shows a decline i rhetorical skill of nine-year-olds in narrative writing; in 1970, 17 percent of th students tested wrote competent papers while in 1979, the figure dropped to 1 percent. The National Assessment als examined attitudes toward writing. Two-thirds of the nine-year-olds said the enjoy writing, compared with 59 percen of the thirteen-year-olds and 53 percent of the seventeen-year-olds.

Summarizing its observations on attitudes of nine-year-olds, the N.A.E.P. notes that "at this early age there is a reservoir of goodwill toward writing, ready to be tapped." But it cautions that "even at age nine there is a hard core of 20–25% who are fearful about writing, have a sense of doom about it, and avoid the activity whenever they can." The



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report concludes that "the inculcati of positive attitudes toward writing mu begin prior to the third grade."

Composition writing in New Yo public schools is usually introduced the third or fourth grade. But admini trators are vague about how much ar what kind of writing is done even the

The problems and practices in Broo lyn's District 15 were not different fro those in most other schools. The co fused and unskilled writing, as well the distaste children showed for the a tivity, was a continuing concern to cu riculum director Hindy List and the di trict's teachers. They knew how to teac grammar and how to correct spellin and punctuation errors. But how teach writing, how to get children *want* to write, escaped them.

They were determined to turn thing around, and in 1980, with a grant fro the city, they began a concerted searc for fresh ideas and information. Amon the papers they read, the research don by Lucy McCormick Calkins, assista professor of English education Teachers College, Columbia Universit impressed them the most. She had bee working with Donald H. Graves, professor of education at the University New Hampshire and author of *Writin Teachers and Children at Work,* whos theories were the basis of model programs in New Hampshire school Calkins was invited to work with teachers in the district, and a few who wer enthusiastic about the project volunteered to conduct their own trainin workshops.

Sixth-grader newcomers to the Brooklyn workshop—who have behind then years of cautioning about margins an indentations, assignments on topics the hated, and a collection of papers fille with damning red marks—are ecstati about the program. "Before, they gave u a topic—it didn't give us a chance to ge our feelings out," said one. Added classmate, "The old way could be a terrible blow to you—it hurt."

Diana knew very little English whe she entered the first grade, and for a lon time, Jarvis said, she sat in a corner o the room, barely saying a word and refusing to write. Then one day, for n apparent reason, she picked up a penci and produced something that neede two long sheets of paper. After that sh couldn't be stopped; she talked an wrote almost constantly. It seemed as i everything that had been stored insid her head were now pouring out.

People—big people and little people—use writing for their own private needs: to sort out and tame jumbled thoughts, to cope with grief, to deal with too much joy. The child who learns early that words are his friends—and will take him wherever he wants to go—is already on the high road. ∎

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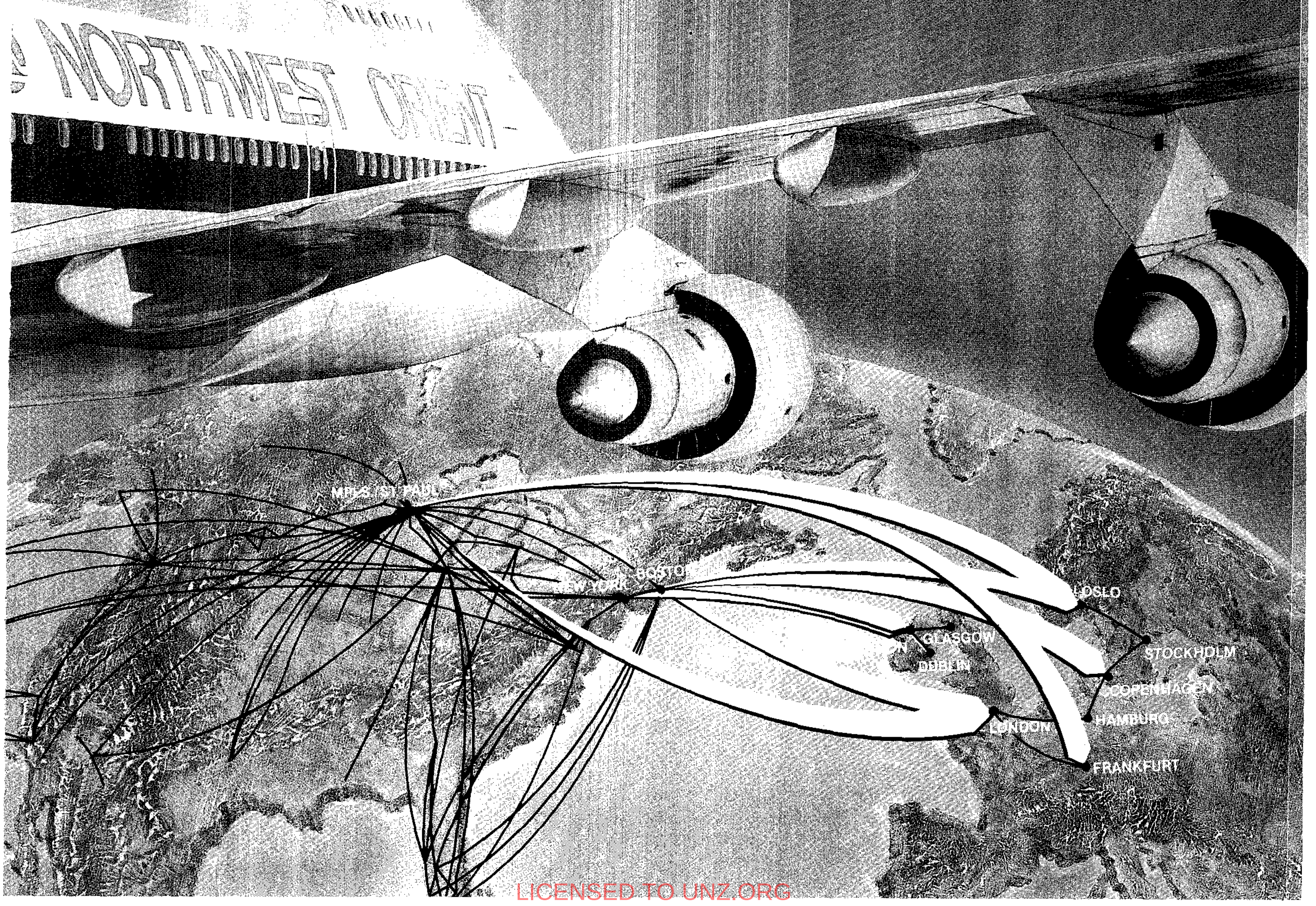


On Madison Avenue/Bernice Kanner

THE HAT IS BACK

Putting a lid on: *Princess Di and Joan Collins are heading the revolution.*

Headfirst Into Fashion

NETWORK TELEVISION MAY BE LOSING viewers, but it has gained the affection of a whole industry. Because of such soigné soap-opera *grandes dames* as *Dynasty*'s Alexis Colby, hats are back on women's heads after years of languishing in their closets. New creations are selling with a briskness that has hatmakers thinking of the 1980s as the decade of the hat. And milliners are, well, taking their hats off to the medium.

Pre-eminent hat designer Frank Olive points out, "We've seen Princess Di and that babe on *Dynasty* in their hats. People emulate these babes and are wearing hats the way they wore bangs after Joan Crawford and Claudette Colbert made it right." If you want proof of Princess Diana's impact on the hat business, Bloomingdale's has it. "On the day of the wedding," says senior millinery buyer Rhoda Ribner, "women flooded into the store wanting that hat. Luckily, we had one very similar to it. That hat, and its reorders, sold out—fast."

This new hat trick has buoyed an industry that seemed about to go the way of gaiters and shirtfronts. "We'll sell 4-million blocked-and-tailored hats this year," predicts Burt Champion, executive director of the Millinery Institute of America. The average wholesale price is $30 (the customer pays double or more), creating a wholesale market of $120 million, up from $79 million in 1977. "The good stores are selling more hats than they have in the last twenty years and are expanding their floor and counter space like mad," Champion says.

So great is the demand for fashion hats that at least one manufacturer—Commodore Hats, which markets under the Importina label—can't keep up. "Our sales have soared from $4 million to $7 million in the past two years, and we are literally unable to fill all the orders we get," says president Marvin Simner. And Betmar, which produces twice as much headwear as anyone else, "is moving 30 to 35 percent more merchandise than a year ago," says president Bernard Grossman.

These gentlemen are not merely talking through their hats; the figures obviously back them up. But the sudden boom in hats is certainly a function of the cyclical nature of fashion. Once again, says Frank Olive, "people realize that hats accent a look, flatter a face, and are fun to wear." But they're not finding out by accident. More and more TV commercials and print ads picture their "desirables" hatted. "The Virginia Slims gal has a hat on," recalls Olive. "Ivoire perfume and Monet jewelry use hatted models. The Revlon Flex girl wore a cowboy hat—but that kick is over. And Avedon regularly has hats made for those ethereal fragrance spots he makes."

Cosmetics ads often have a girl in a hat, adds Champion. "Cosmetics and hats are married," he says. "Hats fram the face and do more for eye shado than an eye stick. Estée Lauder, Revlo they're big in this. Cover Girl and Ma belline too. There are hardly any co metic ads without hats," Champion say overstating the case somewhat.

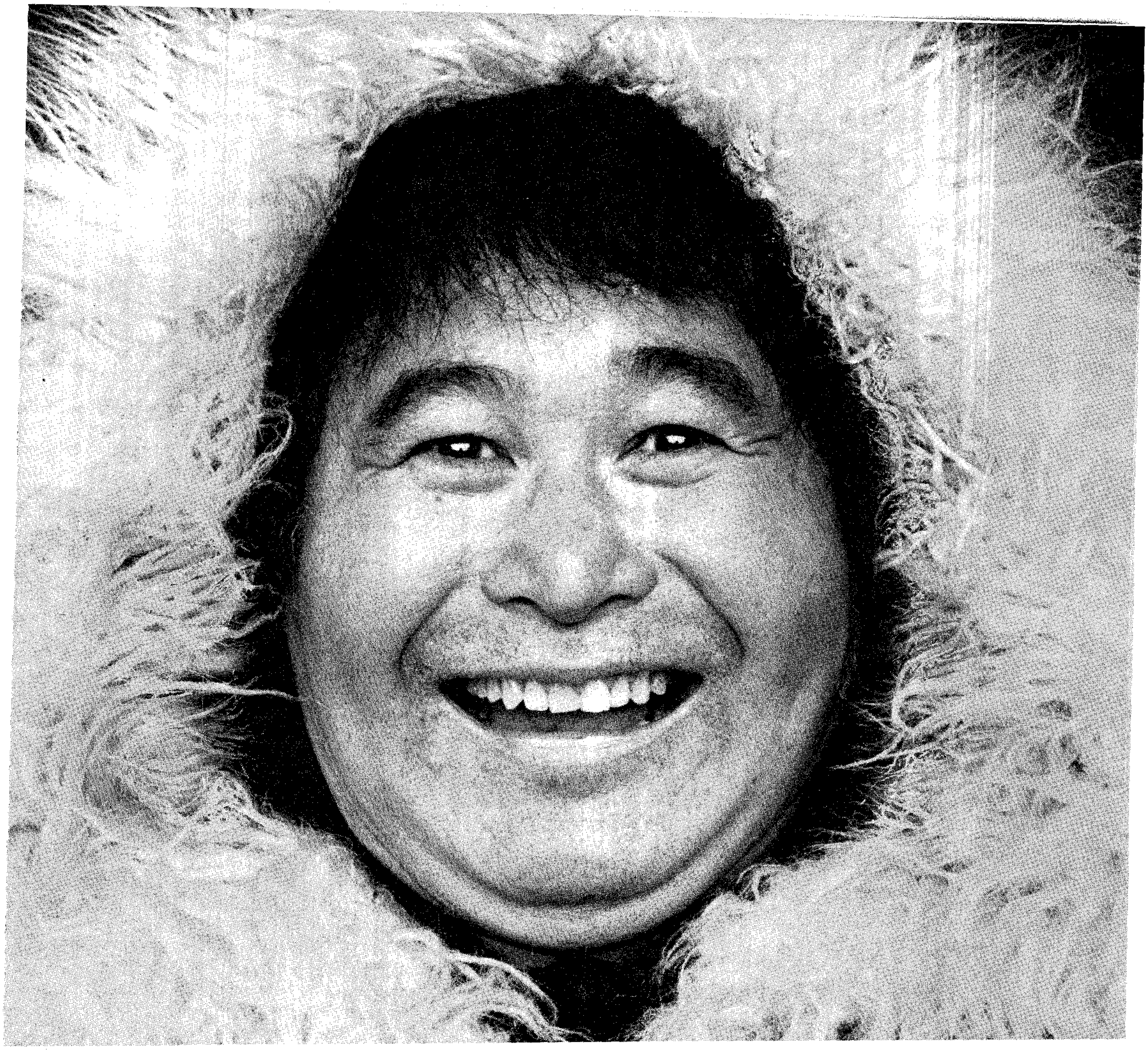
The new hat revolution was foment in Europe, where designers such as Yv Saint Laurent routinely feature hats their collections. And the mannequi in windows of fine stores are rarely ever bareheaded. "All of this is having cumulative effect," says Ribner. "Peop see others wearing hats and their fe and resistance break down." Saks ha not published one "Fashion Folio" (th store's direct-mail catalogue) in whic models aren't accessorized in hats, sa buyer Deborah Timbers. "People hav become conditioned to seeing them o mannequins and models. You know th what people get accustomed to seeing– be it clanky jewelry, belts, or, yes, hats– they ultimately buy," Timbers adds. Sak has doubled the size of the hat rack i many of its stores to accommodate th newly accustomed.

In several stores around the countr industry missionary Olive proselytize the headbare and helps them part wit the $35 to $125 that a hat now typicall fetches. This spring, Olive logged 70,00 miles in 36 cities preaching the gospel o headwear and steering potential cus tomers to the silhouette that would bes complement their face. "He is as recog nizable among hat aficionados as Bil Blass is in the field of women's clothes,' says Champion. "He helps women out o their agony of indecision. A woma can't decide whether to buy a hat, an often she'll say no before she says yes.

"Never shop for a hat with anothe woman," Champion plugs on. "She'l give you all the doubts you need o earth. With two women shopping, n one buys anything. One woman will bu a hat by herself. With a man, she'll bu three. Men love women in hats."

Apparently, young women love themselves in hats, too, for it is their dollars (thanks to the buying power of the two-income family) that are spurring the hat boom. Even during the gloomiest days on the hat horizon, black women, both the churchgoers and the ultra-chic, and Orthodox Jews have been steadfast buyers. But the revolution has been triggered "by a whole new generation of hat people," says Commodore's Simner. "Young women and girls age 17 to 35, who used to think of hats as too ma-

Photographs: left, Keystone Press; right, DeGuire/Galella.



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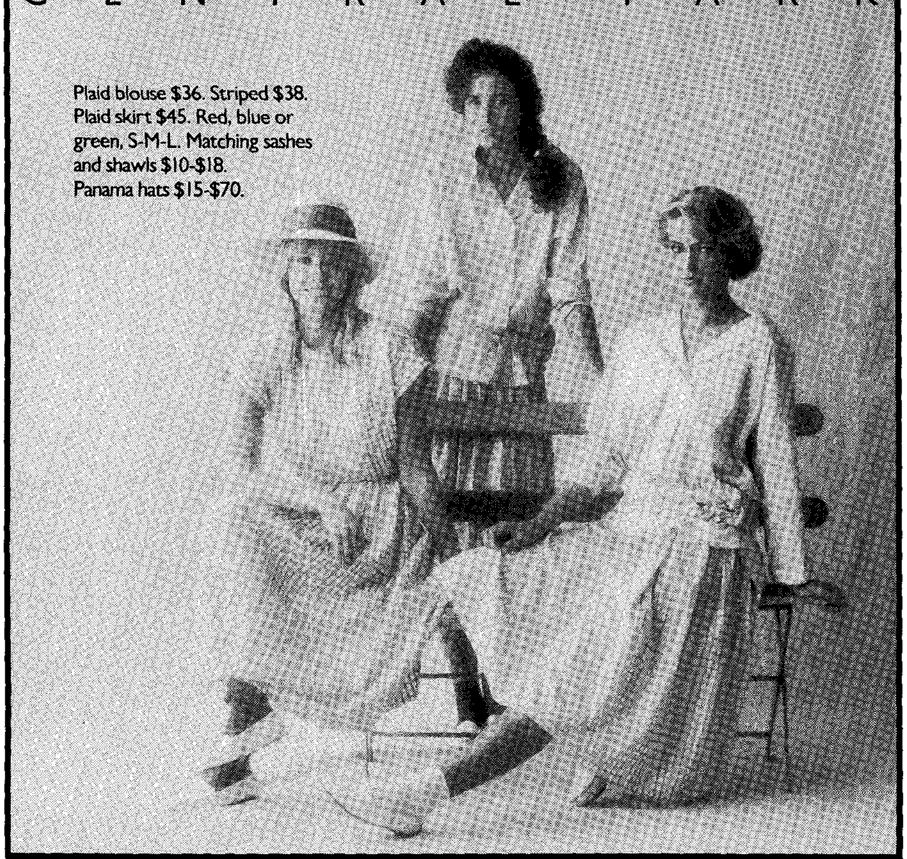

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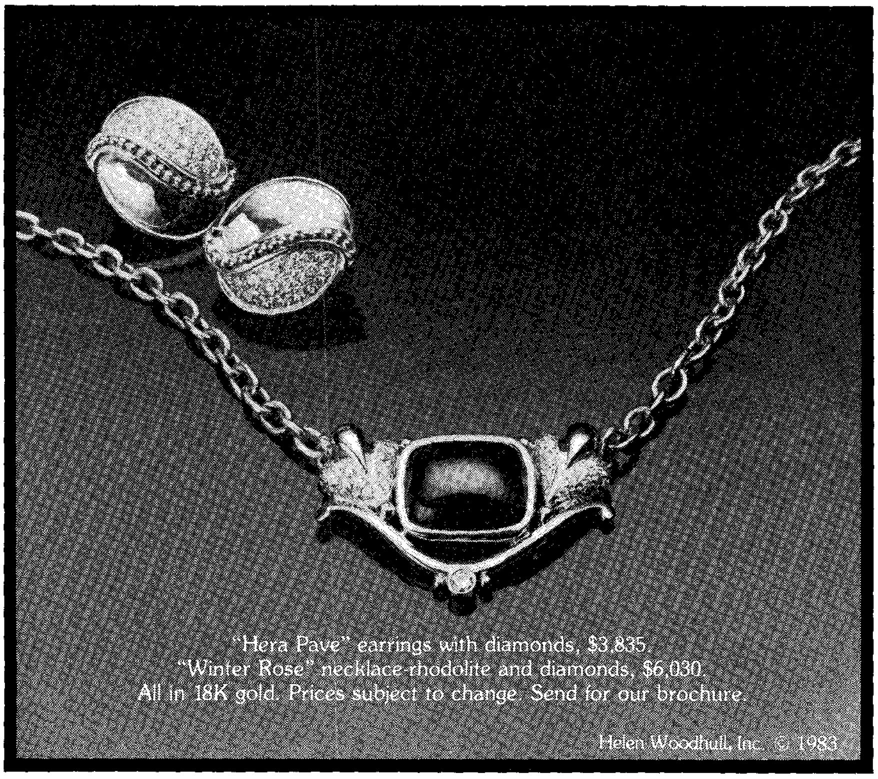

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tronly or dressy, aren't learning the habit from their mothers. They're covering it for themselves. Young g buying hats with veils now had no i what a veil was."

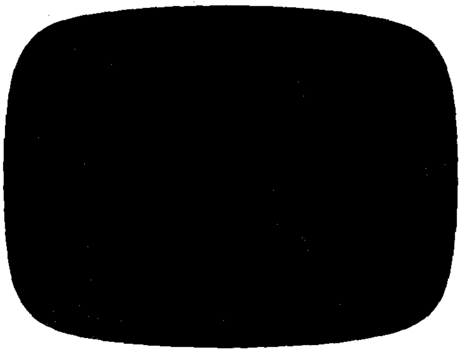
But it isn't just veils that are sail past the cash registers. It's wide- narrow-brimmed hats, straight-brimn sailors, fedoras borrowed from me haberdashery (which, after years, is dergoing its own resurgence, says I mer Page, president of the Headw Institute of America), headwraps fr Paris. It's all manner of profiles—si sweeping shapes with or without fea ers, taffeta rosettes, sequins, and rhi stones. One trend is toward hats tl are more heavily trimmed, says Ribn Another is toward pure, simple shap On the cutting edge of fashion, there' move to smaller brims and crowns. A French berets, which like the franc h been devalued, are selling fast. Whi black, and to a lesser extent red a almost basic hat colors. But tl brights—purples, yellows, fuchsias- have become virtual mainstays.

No research has been done to confir it, but milliners suspect that the averag woman hordes a dozen hats in her war robe—even some she's worn only onc Hats sell well for Christmas, Mother Day, and special occasions like wec dings. Easter is still a peak season. That when milliners pray for warm weather: inspires women to set off in search of new bonnet. Cold weather early in th fall seems to spur sales, too.

The sudden hat mania appears to be grass-roots movement that is just a strong in cities outside New York "Houston, Dallas, Beverly Hills, thes are great hat towns, just like New York,' says Saks's Timbers. "Even the Midwes is accustomed to hats. They tend to lik more flowery, veiled creations. East erners go for the man-tailored look."

The heyday for hats was the 1930s through the 1950s, before a chain o fashion events—including wigs, the bouffant teased-and-sprayed hairstyle, and jeans-as-style-statement—turned hats into something of an anachronism. The industry hit bottom in 1960—and was rescued for a season when Jacqueline Kennedy wore a pillbox to the inauguration. But it was hard to wear a pillbox—or any other hat—over a beehive, and inappropriate to wear one with a sloppy sweatshirt. The industry suffered another giant slump.

Hats started to sprout again in the late 1970s when classic suits and cocktail dresses returned. And the cowboy craze that swept the country at the turn of that decade swept cowboy-hat-makers along with it. Still, we're nowhere near the days when hats and gloves (which are also coming back, but that's another story) were a necessary part of the well-dressed woman's uniform. A pity. ■



the USA today, nearly 70% of the people cannot remember fe before television. That's about 158 million people! or all those readers who grew up as viewers, newspaper must be quick instead of slow, nteresting instead of dull, visual instead of verbal. hat's why, every weekday, 3.7 million* people and more each day) literally devour USA TODAY from irst page to last. In an age of information overload, we use he finest technology available to compress the seemingly nknowable into the immediately understandable. We give our readers more news in less time. And they give us their undivided, undiluted, heart-pounding attention. USA TODAY is an action medium. We give advertisers a bold, dramatic, colorful, uncluttered atmosphere to reach a bright, imaginative, 100% modern audience. Wherever you are in the USA today, USA TODAY is a great, great advertising buy.

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FAST TRACK

BRIEF LIVES

IVAN BOESKY TAKES A POSITION

“OUR RESPONSIBILITY WILL BE THAT OF running a major communications organ,” says Ivan Boesky. Boesky, arbitrageur of note, is talking about wanting to buy his own magazine. He hopes it will be *U.S. News & World Report*. Boesky can afford it.

Recently, he picked up something like $50 million on the Getty Oil deal. Arbitrageurs manipulate vast sums by trading shares in companies involved in takeovers and reorganizations. Name a merger, any merger, and Boesky has probably “taken a position,” as the “arbs” call it. The arbs have a nickname for their colleague: “Piggy” Boesky.

Maybe they’re annoyed that the 47-year-old son of Boesky’s Restaurant, where Detroit went for pastrami, is now worth about $300 million, and is married to the daughter of the Beverly Hills Hotel (he took that over, too), lives in Elsie Woodward’s former mansion, flies in a leased jet, gave a library of Judaica to the Jewish Theological Seminary, and was admitted to the Harvard Club—where he holds many of his meetings—after a good deal of merger money was bestowed upon the Harvard School of Public Health.

Boesky is so secretive that it is difficult for him to use the word “I.” He is not so secretive, however, that he shuns having a press agent who generates, in the business sections, reams of copy about his client’s prowess. Boesky has not quite mastered the art of being quotable yet. This is how Boesky explains his desire for his own magazine: “We feel this area of communications is not uninteresting.” Is the “we,” perchance, royal? “Basically,” he says with characteristic obfuspeak, “the persons expressing interest are Martin Peretz and Ivan Boesky.”

Of course, in the new-money society you don’t need the oratorical skill of Harold Acton for the power elite to marvel; your net worth will do nicely. Results have a way of obliterating methods. Five minutes before the market opened not long ago, Boesky had finally consented to allow an outsider in. “Six minutes, that’s it,” he said. He stood at a large console, 300 phone lines handy, surrounded by a collection of bronze bulls that he likes to pose with. As ever, he was fastidious, thin as a hanger, his clothes looking as if they had just been delivered from J. Press, pocket watch in place. On the telephone, Boesky was smiling mirthlessly, trying to get to the bottom of something that had been in the paper that would affect the day’s trading.

The Gulf Oil deal had yet to close. Boesky’s position was “substantial.” Arbitrageurs rely on precious information, revelations passed among colleagues and friends. Boesky was concerned: Was Gulf losing its desire to merge?

A younger associate, looking fresh out of Wharton, was hovering over Boesky’s call and at one point could hardly contain himself. “Ask him about Oscar Wyatt!” Just that tiny peek, an inquiry about the chairman of the Coastal Corporation, elicited a furious look from Boesky, and an ominous quiet fell in the room. Chastened, the young associate looked toward the window. On the window wall was a large bronze plaque, some words to live by at the Ivan F. Boesky Corporation from the pen of Yale’s A. Bartlett Giamatti. WINNING HAS A JOY AND DISCRETE PURITY TO IT THAT CANNOT BE REPLACED BY ANYTHING ELSE was the opening line.

MARIE BRENNER

MINOR OUTRAGE

The Bank That Cares

A YOUNG WOMAN WITH A SH voice called the other afternoon. She was conducting a customer-service survey for Citibank, and she wanted to know how I liked being a client.

I told her the truth. The service at my branch is poor. When I line up to deposit my paycheck on Thursday afternoons, there is usually only one teller to serve customers. Checks are sometimes lost by the bank, and cash machines are often out of service during peak hours. When the young woman asked how I’d rate the overall service at the bank, with ten being the highest number, I gave Citibank a two and added that I was considering taking my account elsewhere.

There was a long pause at the other end of the phone. Papers were shuffled. Finally, she cleared her throat and, as if just beginning the conversation, asked, “Can you think of any ways in which you are *not* satisfied with Citibank?”

PETER BLAUNER

PRICES

HERE’S WHAT A PAIR OF classic white bucks costs these days:

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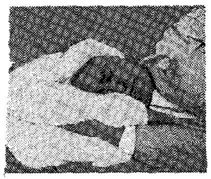
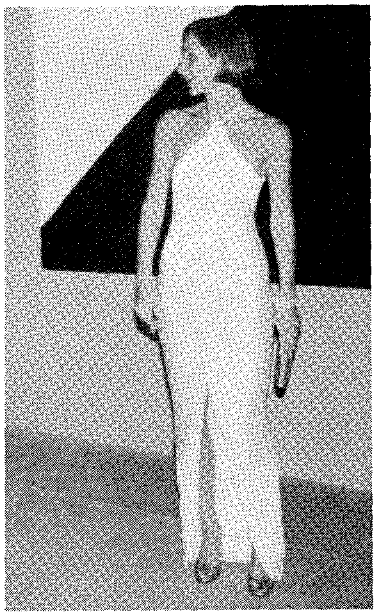
Photograph by James Hamilton. Illustration by Guy Billout

MR. PEEPERS'S NIGHTS: "Dreamgirl" at MOMA



DAVID ROCKEFELLER WORE JUST THE right shoes to the Museum of Modern Art opening-night party—the biggest, blackest, heaviest shoes I've ever seen outside a precinct. Never judge a man until you have walked in his shoes, they say, and with those shoes I could have walked the whole new museum beat three times over. But if my Shep Miller pumps failed me on the marble floors, at least I had the right woman, the evening's "dreamgirl," Amanda Burden. I stole her right away from her stepfather, Bill Paley, the chairman of the museum's board of trustees. She was my late date. She wore cascades of white fringe—"a very sexy dress," as she said—and silver slippers, and everyone stared and re-stared at her tawny thinness. I felt like David Geffen going around with Cher in the old days before everyone realized who David Geffen was. As the vice-president of architecture and design of the Battery Park City Authority, Amanda understood it all.



Amanda Burden

"Escalators are wonderful social mechanisms," she said. "You can see people or miss them if you choose." And indeed, there was much staring at the escalators where sculptural poses were struck. I saw Gregory Peck riding up. I saw Paloma Picasso and her husband, Rafael Lopez-Sanchez, borne up and down, and many finalists in the evening-gown competition. An old boyfriend got off just as Amanda got on, and they never met. This was a night where all the drama was on and in the walls.

Heels clicked across sky-gray streaked marble. Very quick tours were taken. Meanwhile, the relaxed establishment was sitting in the new cafeteria. There, Nancy Kissinger stood and puffed. There, the David Mahoneys sat with the Careys. Paley sat with his son Billy, Billy's pretty pregnant wife, Alison, and Amanda, and, though he had a broken rib, kept springing up as friends came over. The diamonds were out. The rubies were on Mrs. Carey's neck. The Old Guard wore smallish pinky old pearls. For once, a rare and endangered species—first wives, women without face-lifts, and those who had never eaten at Le Cirque—appeared and outnumbered the too thin and too rich whose ear baubles the size of baby rattles swung in the drafts. Absent till the late crowd came were the old MOMA getups with the wrapped heads, patterned legs, and interesting Nevelsonish combinations. I was so full of Henry Grunwald's crudités and so distracted by the charm of the Schuyler Chapins that I forgot to refill my champagne glass from my flask.

How I missed my old friend and mentor Salvador Dali, who used to throw English muffins at me in the dining room of the St. Regis. How I longed for all his commotion and "confuuuuuuuuuuusion." For surely he would have arrived with various leashed beasts and the 1984 equivalents of Verushka and Donyale Luna. I had a vision of him with one of his canes and brocade capes floating up into the heavens of the escalators trailed by his court of decorative charlatans, but then I remembered he wasn't "modern."

The space worked well at night. From the garden, you could look up at the escalators and into the bridge walkway and see figures silhouetted against the white walls. How honest of this museum to allow people to see one another, and so all the comparisons to department stores and airport people movers meant little.

We ate dinner in the Members Dining Room—a plain white room with baffled soundproof ceiling and recessed lights that made me long for the marble vaults of the homey Metropolitan, philistine old-timer that I am. Two tables away, Amanda sat with Josie and Watson Blair and between Congressman William Green and Jasper Johns. Although Paley was there, seated next to Katharine Graham in lavender and Nancy Kissinger, he seemed to send most of his smiles diagonally across his table to Annette Reed. She wore a strapless black dress and had obviously been to her vault for the diamonds. I looked down at my pocket square and pulled it out a bit to get the Paley effect. In all, the seating was a bit capricious—Philip Johnson had his back to the exit, and the waiters kept bumping John Loeb's chair. In one of the lulls, I began to guess the sex lives of my table. As the Glorious Food waiters lined up for the veal, it looked like a casting call for *Where the Boys Are.*

Bill Paley made a short speech of unassuming grace about becoming a trustee 47 years ago, when the museum was eight years old, paid tribute to the Rockefellers, and then introduced museum president Blanchette Rockefeller. Peter Loeb alone got up to applaud. "Sit down, dear," said her husband, John. "For goodness' sakes, what's the matter with me?" I heard her say, though Amanda heard her say "What's the matter with *them?*" Anyhow, we should have stood for Mrs. Rockefeller.

After I had popped my last fat chocolate-dipped strawberry, I took Amanda on tour. She combed out her fringe with her long fingers. The Dustbuster, still slim from his diet of seven-grain bread from Hot & Crusty on Second Avenue, ascended with Nan Kempner, who needs no diet aids. Everywhere we looked we saw architects—I. M. Pei, Richard Meier, the theoretician Peter Eisenman.

"Did you see him in *Beyond Utopia*, with the yellow towel on his head?" Amanda asked me. She knew them all, for she is building a city on the tip of Manhattan and has design review over all the architecture. She knows her articulated rooftops and setbacks and stone bases. This week, she is unveiling the design of the World Financial Center Plaza, the first time a major public space has been designed by two artists, an architect, and a landscape architect together.

The restless hordes had arrived. The omnipresent were suddenly present. Would I see Earle Mack with his next beauty? I did. And the always kind Mario Buatta, another proponent of Dr. Zipkin's Hot & Crusty diet. Downstairs, the photographers discovered Amanda. An architect tried to coax her away for a late drink, but she's a working woman. I stood forever on the coat line. After $55 million, the coat carousels were overwhelmed, but I leapt the barricades. The Chairman's car had come back for us. Amanda dropped me off and went straight home.

Photograph by Sonia Moskowitz.

L. A. TELEX

How Not to Make a "Splash"

"DO YOU SUPPOSE THIS IS happening all over the country?" the Hollywood producer asked nervously. "Two weeks ago, I walk into a party, and there is this woman I've known for fifteen years, always wears her blonde hair properly tied back from her face. She's gone to see *Splash,* this movie about a mermaid named Madison, and now she's trying to be Daryl Hannah. She's got blonde bangs that practically cover her eyes. Then last night, my wife tells me the couple down the street had a baby girl that morning. They named the baby Madison."

The producer sighed. "It reminded me of poor Laddie," he said. "Alan Ladd Jr. Five years ago, he left Fox—he was the one who convinced the studio to make *Star Wars*—and started the Ladd Company with a $75-million-a-year bankroll from Warner's. He made *Chariots of Fire* and *The Right Stuff,* which, with $37 million in costs, has shaped up to be a major disaster. He also made *Police Academy,* which has been as big a hit as *Splash.*

"But," the producer said, "the important part of this story is not about the movies he decided to make but the movies he decided *not* to make. He made Larry Kasdan's *Body Heat,* which did moderately well. Then he put Kasdan's *The Big Chill* into turnaround, and it became a big hit. He also agreed to let Little Opie—Ron Howard—direct *Night Shift.* Now, you could count on the fingers of two hands the number of people you personally know who have ever even *heard* of it. Then when Howard came to him with this script called *Splash,* Laddie turned him down. Howard took it to Touchstone, Disney's new studio. The same week the *Splash* grosses reached $48-million, Warner's announced that they would no longer fund and distribute the Ladd Company's films."

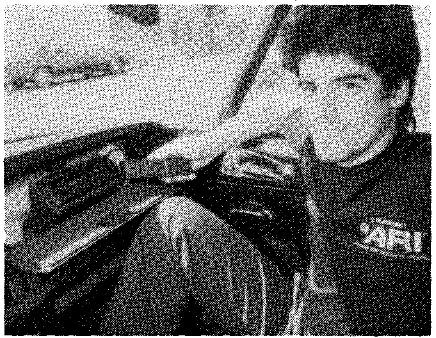
The producer's shoulders shuddered almost imperceptibly. "It could happen to any of us," he said. "I tell you, I can't get that baby named Madison out of my mind."

JEANIE KASINDORF

GALLOPING CONSUMPTION

SOUND ON WHEELS

TO GET THE NEWEST STATUS fix, you'll have to seek out a small workshop nestled between roadside diners and gas stations off Route 17 in Paramus. That's where Tommy Vega, a 22-year-old with an earring in his left ear, installs state-of-the-art stereo systems for the cars of such people as Francis Coppola, Richard Gere, and the Nets' Michael Ray Richardson.



Vega has spent seven years studying auto sound the way others study architecture. If necessary, he'll work around the clock turning Rolls-Royce Silver Clouds into jukeboxes on wheels.

"People usually come to me and say, 'Do what you want,' " says Vega. "That lets me do individualized work. But I never tell anybody how I do it."

With Vega's business growing nearly fivefold in the past year, he's encountered more and more clients with unusual demands. Last month, Coppola asked him to install two separate sound systems worth $10,000 in the front and back seats of his black 1970 Citroën. The equipment includes two Blaupunkt graphic equalizers with an amp, three pairs of A.D.S. speakers, two tuner–cassette decks, an eight-inch Sony TV, and a Sony video recorder. Vega had to wire the car so Coppola could use remote control from his seat in the back.

"I've had complicated projects before, but this is extreme," says Vega. "The things he wanted done with this car are not normal."

P.B.

HARD HATS

Getting Bronzed

ROCKEFELLER CENTER'S Promenade Café, which looked out on the skating rink for around 45 years, wa ripped out last year to make room for the Sea Grill, the American Festival Cafe, and a take-out place called Savories. Two hundred workers are scrambling to finish the work in time for David Rockefeller's opening party on May 21. Here are some of the materials they're using:

☐ 57,680 pounds of bronze, worked into 5,852 linear feet of columns.

☐ 28,000 square feet of hand-cut Portugese Estremoz marble.

☐ 20.79 tons (3,781 square feet) of curved glass, laminated and cut into 127 wall-size pieces.

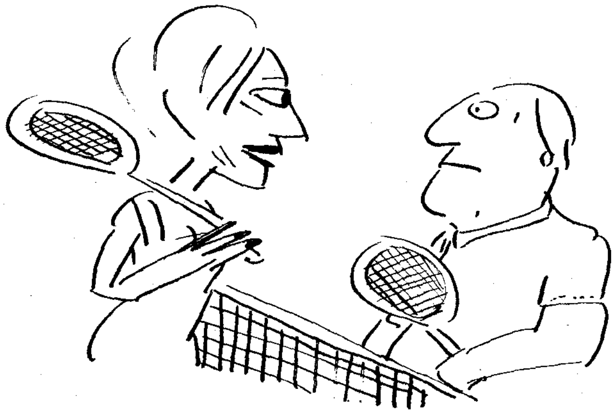
☐ 11,000 square feet of American cherry, maple, and mahogany paneling.

☐ Eight sixteen-foot Alexander palm trees, sixteen ficus trees, and 2,600 begonia, geranium, and hibiscus plants.

Estimated cost: $27-million.

E.P.

PEN & PENCIL

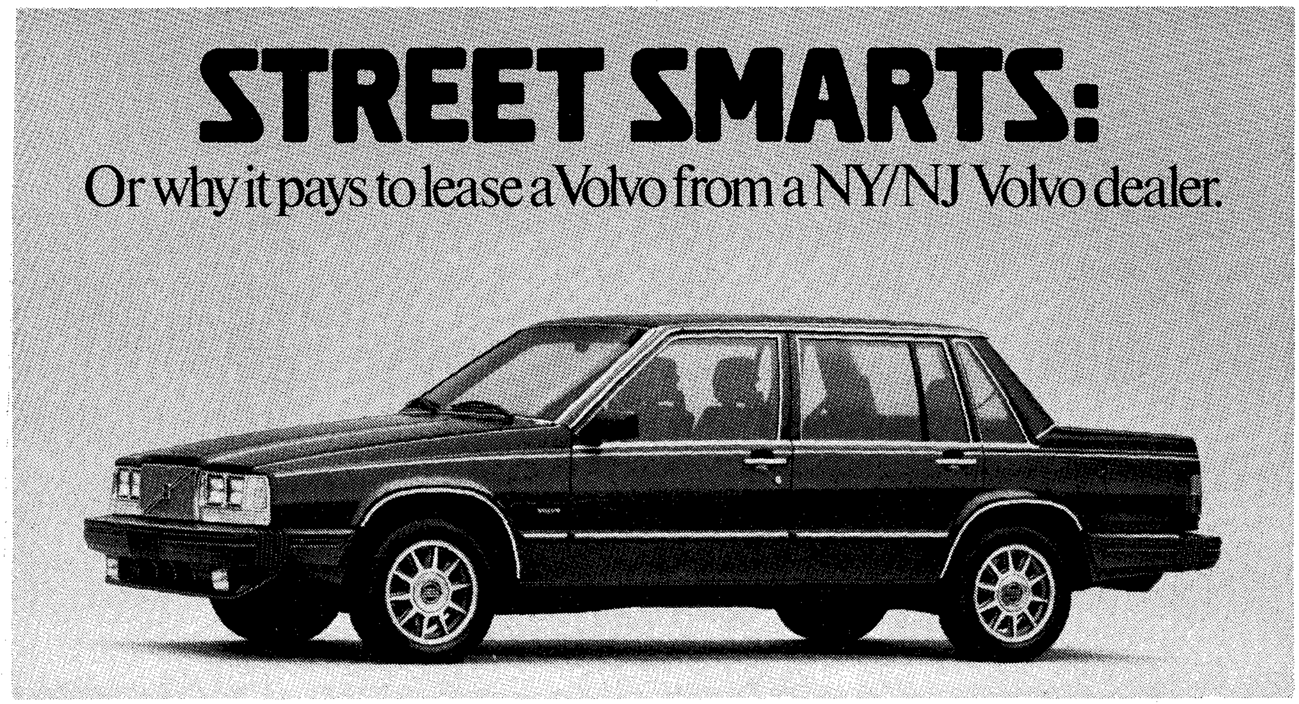


"Charles has been canned for insider trading, Dee-Dee flunked her methadone program, Sheldon just won a Boy George look-alike contest, and you ask how was Mother's Day?"

ANTHONY HADEN-GUEST

Photograph by Jody Caravaglia.

STREET SMARTS:
Or why it pays to lease a Volvo from a NY/NJ Volvo dealer.



Economic survival in the metropolitan area is largely a matter of taking certain precautions. And taking them until they become instinctive.

The same holds true when leasing a car.

Just follow your instincts. They'll lead you to us for a Volvo.

Never deal with a middleman.

When you deal with an independent leasing company, you're leasing through a middleman. He has to get his cars from somebody and when they're Volvos, that somebody is us. So come to us in the first place.

We get our cars direct from the factory and we arrange direct leases through the factory. It's called Volvo Leasing.

There are 30 Volvo dealers in the NY/NJ metro area to service your car. Or your fleet. And another 374 Volvo dealers across the country to take care of you if you travel, relocate or expand your business. (Some independent leasing companies insist you stay close to home. So they can keep an eye on their collateral.)

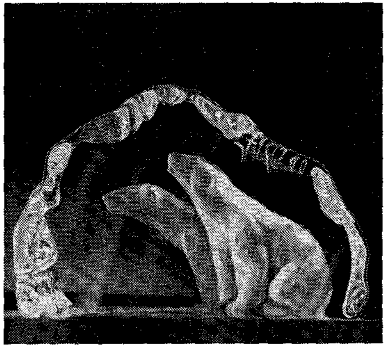
All of us at Volvo have a vested interest in your car performing well and living up to your expectations. (We want to sell you one some day.)

A middleman has a vested interest in one thing: your payments.

Look both ways before you leap.

You have options when you lease a Volvo. And it pays to examine them all. For example, you can lease for any number of months from 12 to 60. (Five years is a long time as leases go. But not as Volvos go.) The longer the lease, the smaller your monthly payments.

You can buy the car when the lease is up. Or walk away from it. It's your choice. You can also buy your insurance through us. We prorate the cost into your monthly payments so you're only paying for it as you use it. We can even handle your registrations, renewals, taxes and service plans.



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RUTH RECOMMENDS

BY RUTH GILBERT

'STRATASPHERE'

Harry Rasky directed this documentary on Metropolitan Opera star Teresa Stratas, showing May 16 at the Metropolitan Museum of Art. Stratas and Zeffirelli are seen here in action.

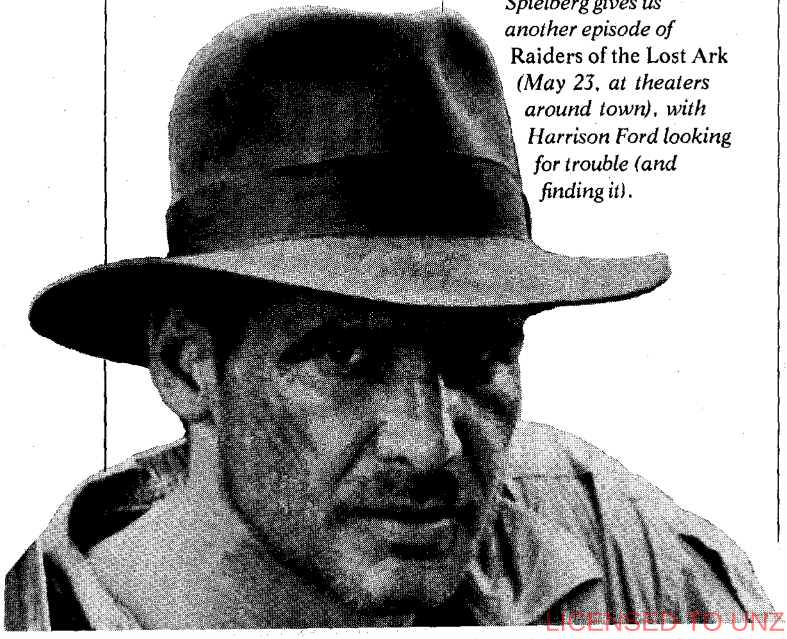
The Museum of Modern Art opens its enlarged and splendid new quarters to the public on May 17.

'ELIZABETH AND ESSEX'

Dennis Parlato and Metropolitan Opera star Evelyn Lear struggle for power in this musical, based on Maxwell Anderson's Elizabeth the Queen. *It opens May 17 at the York Theater.*

'INDIANA JONES AND THE TEMPLE OF DOOM'

Director Steven Spielberg gives us another episode of Raiders of the Lost Ark *(May 23, at theaters around town), with Harrison Ford looking for trouble (and finding it).*



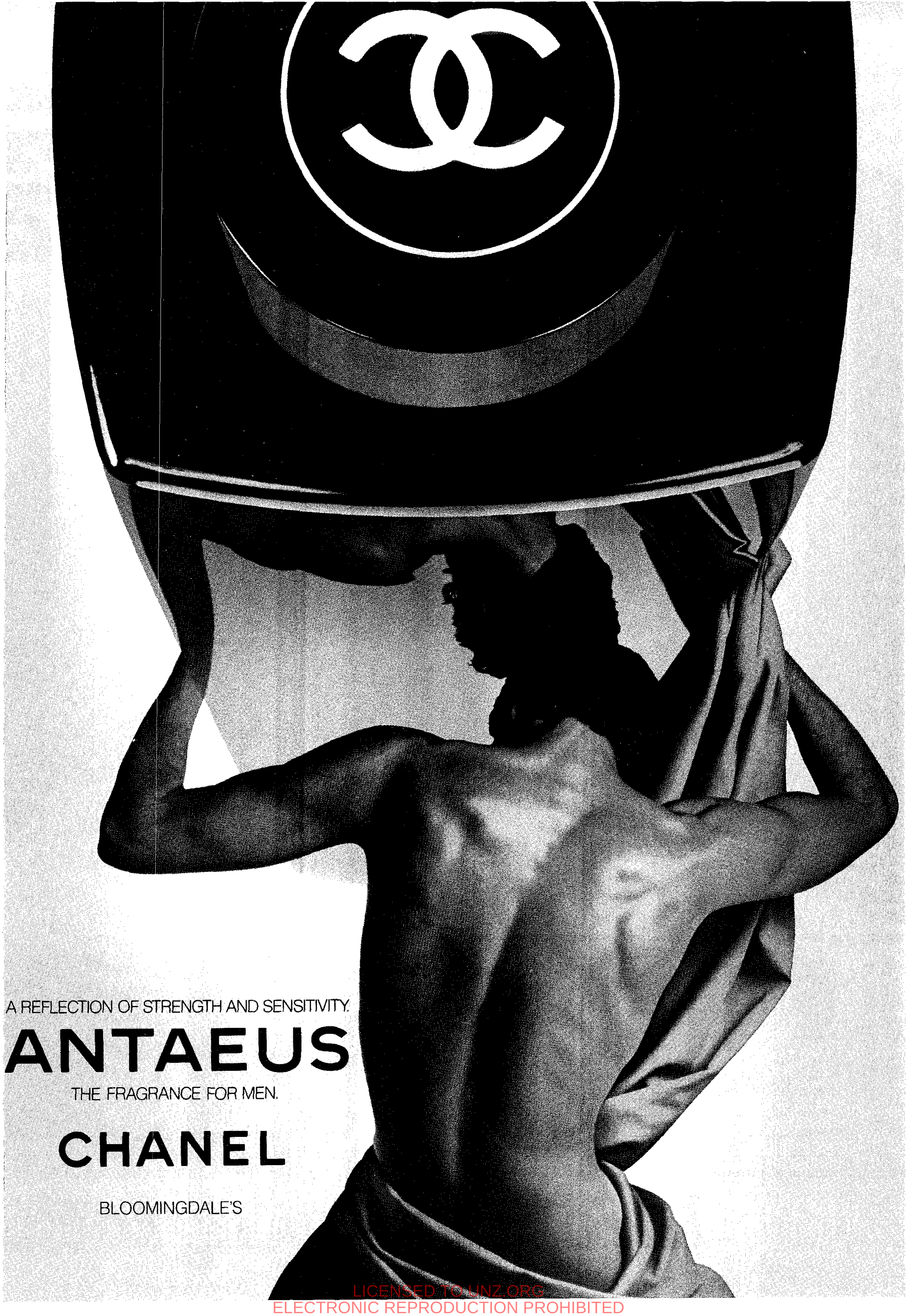
'EDMUND KEAN'

The turbulent life of th nineteenth-century British actor is brought to us by Ben (Gandhi) *Kingsley in a one-hour one-man show on Channel 13 May 21 at 9 p.m.*

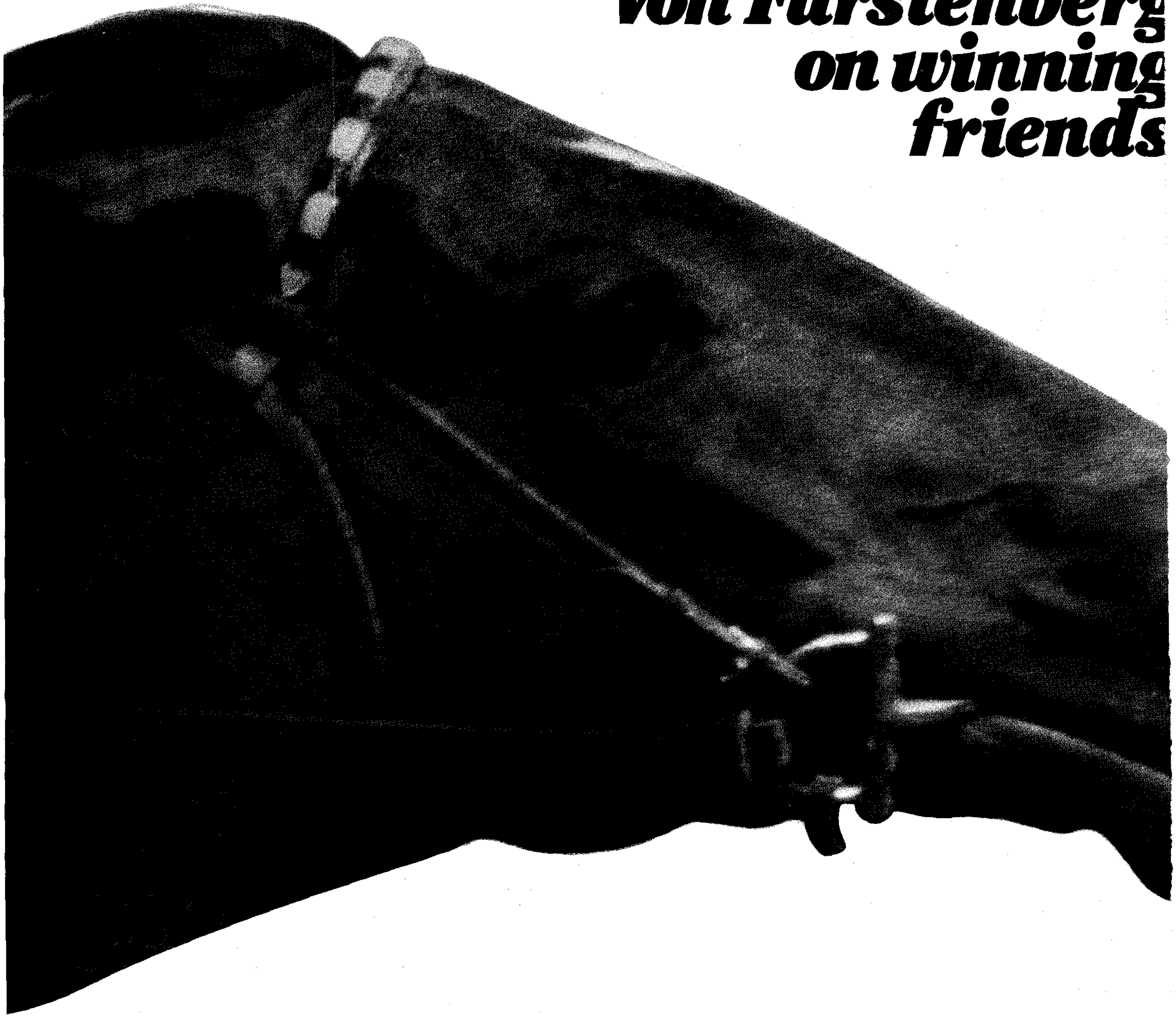
'AMNON V'TAMAR'

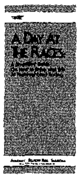
American Ballet Theatre's Lise Houlton and Kevin McKenzie dance Martine van Hamel's first choreographic effort, based on Lorca's poem, May 17 at the Metropolitan Opera House.

Photographs: center, Carol Rosegg; bottom right, Martha Swope.


A REFLECTION OF STRENGTH AND SENSITIVITY.
ANTAEUS
THE FRAGRANCE FOR MEN.
CHANEL
BLOOMINGDALE'S

Diane Von Furstenberg on winning friends





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New York's going to th

Dress by Diane Von Furstenberg

ace) is the beautiful, green Paddock area, where you and your sporting friends can share the fun of scouting and spotting talent-on-the-hoof. Know who you like? As little as a dollar places your bet. Best of all, it's an informed bet, thanks to your free Simplified Guide on How to Win at Thoroughbred Racing.

"And all of a sudden the long shot you picked is pounding down the stretch and (He did it!) comes through for you.

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THE RISE AND FALL OF GEORGE MARTIN

BY ARMEN KETEYIAN

For George Martin, the big party, the one he'd been working his whole life for, started on October 16, 1980. The Upper East Side had been hot that summer, as celebrities and their hangers-on crowded into a handful of suddenly popular singles bars—Jim McMullen, Oren & Aretsky, Hoexter's Market. But after George Martin's opened, on October 16, at 1420 Third Avenue, near 80th Street, no nightspot was hotter.

"It was a great place to go," remembers Ron Duguay, the former New York Ranger who's now playing in Detroit. "When you went there, you knew you were going to party."

The party never *really* started, wasn't ceremoniously complete, until George Martin himself showed up. Smooth and sweet-talking, he would slip in about 10 P.M. and slide back to Table 10, his reserved domain in the back left corner, with the phone, the TV, and the specially invited guests. Here was the perfect host with, it turns out, the imperfect past.

Since childhood, George Martin had been fascinated by fame. Now, at 35, his Rolodex was filled with the names of stars from every corner of the sports, fashion, and entertainment worlds. They were his friends, and they all came to drink and play at his place. Cher, Liza, John McEnroe, George Steinbrenner, Hugh Carey, Cheryl Tiegs, the Kennedy kids, Reggie Jackson, Vitas Gerulaitis, Dabney Coleman. "Nobody delivered the way George delivered," says Oren Stevens, who owns Oren's, the former Oren & Aretsky. "It was unbelievable. It was a who's who in there every night of the week. George is one of the great P.R. naturals of all time."

Martin's grossed $2 million its first two years, a staggering number for a place with terrible food and tight quarters; 200 people packed the place. But in March 1983, the gold mine shut down and was boarded up. A Japanese restaurant now occupies the space. What happened? Even Martin's most frequent faces aren't sure. "It always seemed very hot, very crowded," says John McEnroe Sr. "I really don't know why it folded."

Since then, rumors have circulated about Martin's whereabouts. He's in New York, Florida, Chicago; he's writing a book; he's surrounded by bodyguards; he's kicking a cocaine habit; he's paying off debts. Nobody seems to know. Others say he looks 80 years old; still others admit they never wan to see his face again—no matter what it looks like.

The rise and fall of George Martin is a story that seems to fit perfectly in its time and place: the early eighties on the Upper East Side of New York. It's a story about drugs, fashion, money—and about an odd, almost obsessive fascination with fame that in its own way may be as powerful as any addiction. "All I ever wanted," George Martin says today, "is celebrity without being obvious."

George Martin grew up in Southport, Connecticut, the son of Edward Martin, a onetime society editor of the New York *Times*. In Southport, there is rich and poor and little in between. Unfortunately, George Martin found himself in between. "My friends had a lot of money," he says. "I was embarrassed to bring them home."

Nanci, his older sister by two years, was a straight-A student at Ludlowe High School. George says she was Daddy's girl, an intellectual and altruist who joined the Peace Corps. In contrast, George was his mother's boy, a hyperactive child, Mr. C, the class clown. Childhood friend Bill Smith recalls that Martin was "on the edge of every trend there ever was." In the sixth grade, he was the first child who dared to introduce Elvis Presley to his classmates.

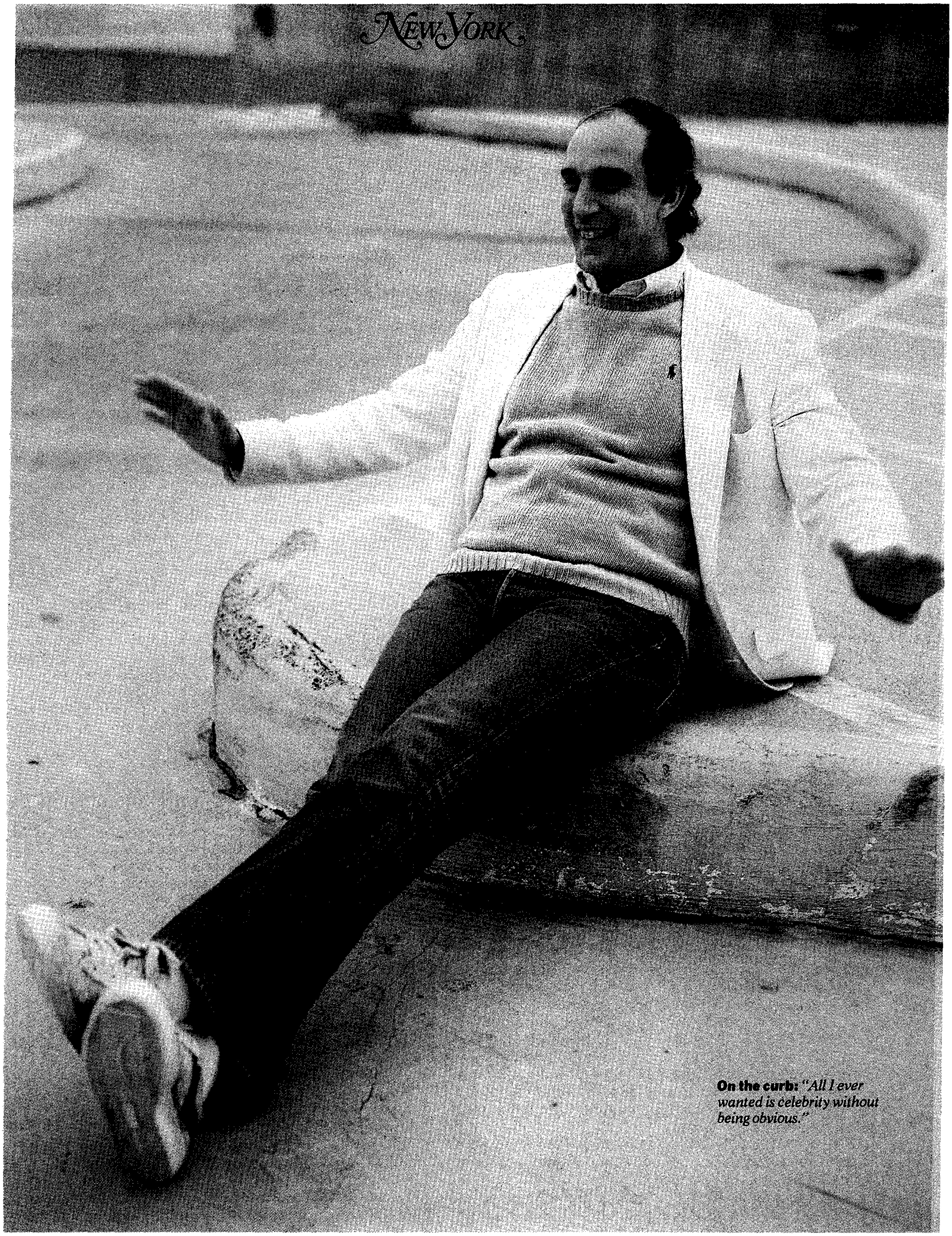
Friends recall Martin courting celebrity even then. "As a ten-year-old, he was something of a jock sniffer," says Smith. "He hung out with older athletes, guys who would go on to win the state title in football and basketball. George would say things like, 'I was with so-and-so the other day.' He was born with it."

Even so, Martin was a good athlete (baseball and basketball) and popular enough to be voted president of his senior class. Of course, he nearly lost that honor, skipping school the day the election results were announced. An irate principal ordered a new election. Martin won by an even wider margin. "I've never seen anyone who liked people as much as George," says Brian Murphy, another childhood friend. "We all thought he would go into entertainment of some kind."

In a way, Martin did. His roles were ever changing. Joey

Photograph by Harry Benson.

NEW YORK



On the curb: *"All I ever wanted is celebrity without being obvious."*

POWER MIXER: *The restaurant's appeal resulted from a strong social dynamic—George Martin's many celebrity friends circulating in a tight space with Dave DeBusschere's sports and business contacts.*

Hunter, executive vice-president at Ford Models, Inc., has known Martin for more than ten years. "George has done everything," he says. "One day he was doing this, the next day he was doing that. If he ever stayed with one, he would have been rich and famous."

"I've had more than 100 jobs in my life," Martin says. "I admire my dad for staying with the *Times* for 50 years. I'm more of a project person. I get bored easily."

In 1971, Pat Jordan, who grew up with Martin, wrote a reminiscence for *Sports Illustrated* about five high-school friends who hung out at a local pool hall called the Stick. One of the main characters was based on Martin.

"The Rodent, so named because his face came to a point at his nose, was the worst pool shooter among us," wrote Jordan. "But he could afford to be." He was smartly dressed and carried around enough money to settle his debts, even when he lost heavily, the story says.

"The Rodent was very status conscious. He was always working on some plan that would propel him into the public limelight. In his Stick days he even went so far as to pay some of the regulars $10 a week just to let him hang around with them so he could learn to be 'one of the boys,' as he put it." His efforts to make a name for himself seemed comic to his friends at the Stick. "However, The Rodent had the last laugh," Jordan wrote. "He married a New York fashion model who earned about $200,000 a year and was five years older."

THE MODEL WAS SUNNY GRIFFIN, A WONDROUS blonde, the Ford face of the sixties. When George and Sunny met, she was earning nearly $100,000 a year. He, at 24, had been in and out of several schools, had done a stint in the *Times* sports department (compiling agate and lunch orders), and now was working in advertising. "He was very charming, delightful," Griffin remembers. "Everyone seemed to like him. I guess you could say he swept me off my feet."

They were living together within a week, married within a year. Griffin was only the second woman Martin had dated seriously, though the boys back home knew him as a lady-killer. The couple divided time between an East Side apartment and a farmhouse Griffin had bought in New Jersey.

In the *Sports Illustrated* story, Jordan described a day sometime after the Stick era when the Rodent took a number of his friends out to the New Jersey farmhouse and showed off a limousine and servants. He wrote that he hadn't been in touch with the Rodent in eight years, but that Hank, another regular at the Stick, had run into the Rodent recently. "Hank told him I was writing a memoir about our days at The Stick, and The Rodent became hysterical.... 'Tell him not to use my real name,' he said. 'If my days at The Stick ever get publicized it'll ruin me. In New York they think I have class.' "

Griffin thought so. She says he claimed he had a stake in a local advertising agency and later led many to believe he was part owner of a midtown Italian restaurant. He didn't own either one, Griffin discovered.

In 1971, Martin took a $20,000-a-year job in the ad-sales department at *Mademoiselle.* Peter Diamandis, now president of CBS Magazines, was *Mademoiselle*'s publisher at the time. He remembers Martin well. "He used to cruise into work at 11 A.M. in a stretch limo," says Diamandis. "We thought it was a little strange considering his boss and his boss's boss didn't arrive in limos and other salesmen were showing up at 9 A.M. Naturally, I approached George about this. His comment was 'I can do more at lunch than three people can do in eight hours.' He was a very good salesman, but he never followed through." Diamandis says Martin's "departure," after six months, was worked out in a three-hour talk.

"I told him his wife's success could potentially destroy him. I told him to play down her notoriety, the money, the trappings. I told him, 'You're lying to yourself.' I really think George is really two people," Diamandis says. "For brief moments he's a normal, structured man, a lover of children who wants a home plate. But then he goes off into a heavy-hitting scene, and people eventually have to split for self-preservation."

Griffin left in 1974. It had been a stormy marriage. She says Martin carried on a difficult relationship with her and their daughter, Kelly, now eleven.

"He ruined my life," Griffin says. She says she lost money and friends and eventually had to see a psychiatrist because of her marriage to Martin. "He knows the rules of society but doesn't believe they apply to him," she says.

"He told me he went to school at Yale and grad school at South Carolina. [Martin says he took courses at both places.] He told me he was my age, and later I found out he was four years younger. You know how I did? Our four-year-old nephew pulled the driver's license out of his wallet."

After the divorce, Martin parlayed his personal friendship with Eileen and Jerry Ford (he played on their softball team for eleven years) and with his other acquaintances in modeling to land free-lance work—making industrial films, representing fashion photographers, rounding up celebrities for charities and tennis tournaments. At one tournament, the "I Love New York" pro-celebrity event at Forest Hills in the summer of 1980, Martin met Dave DeBusschere, the former New York Knick star who's now vice-president of basketball operations for the team. George Martin had found a partner.

MARTIN AND DE BUSSCHERE DECIDED TO open a restaurant-bar together, taking a space on upper Third Avenue that used to be occupied by a restaurant called Chequers. Martin cut a remarkable deal to gain half-ownership: DeBusschere put up $140,000, Martin provided his skills at promotion and P.R. As part of the arrangement, Martin drew a salary of $800 a week and got free rent on an East Side apartment. (Today, through Knick spokesman John Hewig, DeBusschere says he has no comment on Martin or the restaurant.)

The place was set up attractively. The rich green carpet, low ceiling, and bentwood chairs gave it a living-room look. Despite stiff prices, it quickly brought in a heavy-drinking and -tipping crowd. One waiter remembers a table popping ten bottles of Dom Pérignon (at $125 a pop), then leaving a $200 tip.

"There wasn't any secret to Martin's," says Martin.

A secret, no. An equation, yes. The restaurant's appeal resulted from a powerful social dynamic—Martin's circle of celebrity friends mixing in a tight space with DeBusschere's sports and business contacts. Soon, the scene fed on itself. Paying customers could literally rub elbows with Liza or Reggie. So could the other celebrities. "The strength of the place," says former assistant manager Paul Minella, "was you

First service: *Playing host at a party for Bjorn Borg (left) at the restaurant in the summer of '82.*

had celebrities at the bar. And this wasn't Brooklyn. All the women were beautiful, and all the men were wealthy."

"My basic philosophy was the same," says Martin. "I wanted a private, friendly environment, a family atmosphere. I knew what to do. I'd been doing promotion my whole life, always hyping other people. I just never got credit for it."

That didn't last long. "Page Six," Earl Wilson, and Liz Smith were soon running the latest Martin gossip.

Item, Earl Wilson, December 31, 1980: "The most unexpected party tonight is one that restaurateur George Martin is giving for Patti LuPone, the cast, crew and orchestra of *Evita.* After seeing the show 14 times (the 15th tonight), Martin thinks Patti's the greatest B'way actress.... Martin has had about 160 acceptances to his invitations."

Item, "Page Six," June 18, 1981: "Tennis stars Bjorn Borg and Vitas Gerulaitis may be going into the restaurant business... with George Martin.... The word is that the new spot would be on Third Av. at 66th."

Item, "Page Six," December 17, 1981: "Susan Mulcahy reports that the [tennis] event was a star-studded occasion.... Such celebrities as Elton John, Alan King, David Frost, George Martin and Cheryl Tiegs ..."

And no matter what the event, the stars regularly headed back to Martin's, where George's hand-picked staff was waiting. "We had a good staff," says Martin. "I made them feel like they were self-employed. I told them, 'Consider it your own little business.' "

They did. Though Martin was supposed to help manage the place, he admits, "I wasn't interested in that side." The restaurant virtually ran without steering: There was no cost-control system, no employee-conduct code, no regular bookkeeping. Stealing was common. Former employees and managers say that some bartenders were pocketing as much as $350 per shift (above $150 in tips) by simply not ringing up drinks. "Smart waiters could make $150 a night extra," says one former waiter, "and even the dumb ones could take home $50." In the commotion, apparently, hardly anyone noticed.

When it came to promotion, Martin played it fast and loose, running up big bills to keep his star attractions happy. People at the restaurant recall Martin getting his friends limousines, flowers, tickets to Broadway and sports events. (Martin denies this.) In any case, the bills for his table phone were astronomical. "My god," says Oren Stevens, "people were calling the *Far East* on that thing." And the celebrities rarely paid for drinks.

The restaurant also had a problem with cocaine. Some employees both used and sold the drug, particularly to the guys from Wall Street looking to make time with models. Says one former assistant manager, "Cocaine was [the Wall Streeters'] weapon. They would say things like 'I just want to be with you' to the girl. The girls would say 'Get some coke.' " One female model, a Martin's regular, says, "If you were looking for it, you could get it. There was even a line for it: 'Give a girl some snow and she'll give you a —.' That sort of thing."

Meanwhile, Martin had his own scene to attend to. He rarely ventured from Table 10, and if he did, it was downstairs to a private room that seated just ten people. It wasn't much,

Photograph by Ron Galella.

THE PARTY MOVES ON: *After Martin lost interest, the restaurant's weekly gross started to dip, and the stars began dropping out. As one model put it, "My God, there were people from* Texas *in there."*

just an office where the famous could drink or smoke or whatever in peace. But it added to the allure of the place. "You'd be surprised at all the stars who walked through a greasy kitchen to get there," says one employee.

Even with the waste and mismanagement, Martin's was on its way to grossing $1 million its first year. But when the books were balanced after several months of operation, the restaurant found itself $80,000 in debt, largely in back taxes. In the spring of 1981, Martin met with real-estate developer Martin Raynes and asked about a cash transfusion. Raynes agreed to ante up $80,000 and become a part owner. Though he was friendly with both DeBusschere and Martin, it was a bottom-line decision: His father, Julius, held the lease on the restaurant's property.

A few months later, Martin was back. The $80,000 was gone. He needed more money. Raynes suggested Martin talk to John Bruno.

JOHN BRUNO IS A HANDSOME, STYLISH, SLIGHTLY BUILT man in his early forties. A graduate of Dartmouth's Amos Tuck School of Business, he is a third-generation proprietor of the Pen & Pencil restaurant, on East 45th Street. He prides himself, as his grandfather and father did before him, in being "back-of-the-house competent"—able to solve any problem with suppliers, unions, or regulations.

"The problem at Martin's," says Bruno, "was George was not a businessman. You have to be interested in running a restaurant. George wasn't. He was at his red-hot best at delivering people. And Dave [DeBusschere] didn't have the time to run the place.

"Marty [Raynes] asked me to check the restaurant out. I saw the problems right away. I talked to George about them. He just nodded his head and said, 'Yeah, yeah, yeah.' "

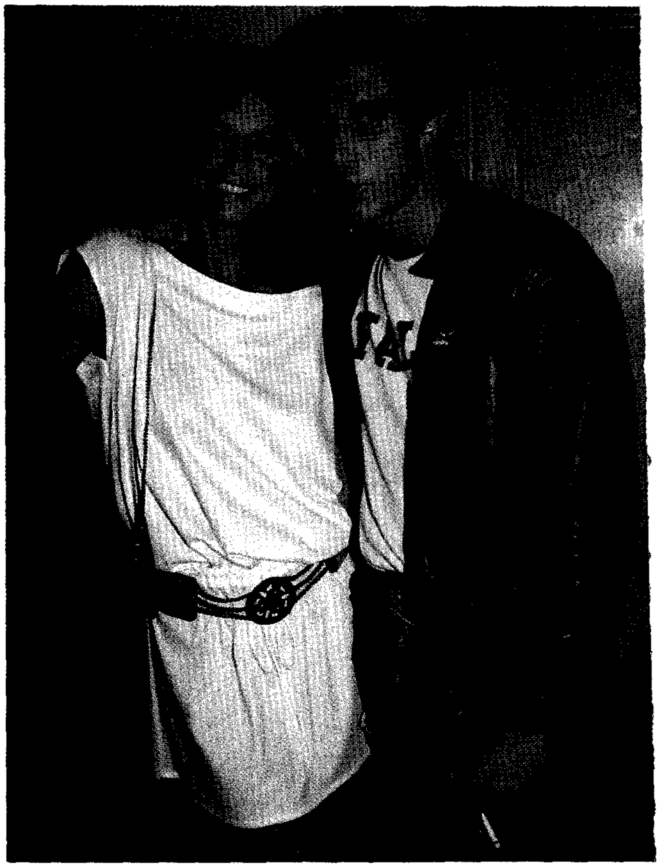
The problems persisted, and the restaurant continued to lose money despite a heavy gross, so, in July 1981, the 1420 Third Avenue Restaurant Corporation was formed. Raynes, DeBusschere, Martin, Bruno, and a former Pen & Pencil employee named Robert Jennings became shareholders. An additional $140,000 was raised—"about $80,000 to pay off bills, the rest in working capital," says Bruno. A set of rules was instated. Rule No. 1: John Bruno is boss. "I had complete control of every aspect," he says. "I had the power to make quick decisions; there wasn't time for anything else."

The night after the ownership papers were signed, Bruno held an employees meeting. "I call it the Night of the Long Knives," he says with a smile. "I told the people [one of] three things: One, you're fired; two, you're okay, but no more doing drugs while you're working; or three, glad to have you, but you're paid too much and have to accept a salary cut."

Forty percent of the staff left or were fired that night. Martin and the other owners were put on strict expense accounts. Martin was told to keep regular hours, stay within a weekly promotional budget, and forget about any more downstairs parties.

Dismayed employees immediately appealed to their former boss for support. They found him sympathetic but helpless. "We had agreed to [Bruno's] terms," says Martin. "We didn't have any other choice."

Even under the new rules, the make-over was rocky. One night, after seeing his bartenders take countless trips to the men's room, Jennings was heard to scream, "Just how many times do we have to go to the bathroom around here!" Shortly afterward, two bartenders walked out in protest during a particularly busy moment. Bruno didn't care; the employees were replaceable. Martin's made money during its first month under the new management. But to the survivors, it clearly wasn't Martin's anymore.


Brief reprise: *With ex-wife Sunny Griffin two years ago.*

George Martin himself has mostly sad memories of that summer. "I gave it three and a half days, I can say that honestly. I really did, but my name was out there. As soon as they said, 'You must be here,' that changed it, that made it work. Before, it was like going onstage every night. But now the personality of the restaurant had changed. I felt like I had lost the game, lost control. It just wasn't the same."

Still, 1981 had its moments. Item, "Page Six," November 17: "Hottest ticket in town this past weekend was that oh so private dinner party for Bill Wyman, bass player for the Rolling Stones, thrown by tennis star Vitas Gerulaitis at George Martin's restaurant . . . with guests like Barbara Sinatra, Carly Simon, Treat Williams, Tony Curtis, Mel Tormé, Billy Joel, Dick Cavett. . . . George Martin and partner Dave DeBusschere began greeting guests around 9 Sat. evening and the last partygoers left at 5:45 Sun. morning."

The restaurant made $100,000 on a $1-million gross in year two, but Bruno admits that the weekly gross—once as high as $25,000—began to slip shortly after he took over. "Dave was still drawing his people," says Bruno, "but we lost a lot of the big glitzes to Studio 54." One of the glitzes was Martin. "George lost his enthusiasm," says Bruno. "He wasn't coming to work. He was spending a lot more time at Studio. We never saw him the last four months."

Photograph by Judie Burstein.

Studio 54 co-owner Mark Fleischman, when asked about is relationship with Martin, says only, "I really don't know hat his story is. He fooled me altogether." Stanley Tate, the isco's general manager, confirmed that Martin worked there om August 1982 until February 1983. "He was a profes-onal party giver," says Tate, "though he wasn't very good at . He was always broke and ran up bills. I didn't pay them, ut I figure Mark did."

Other factors hurt the restaurant's reputation. In August 982, the *Daily News* broke a story about Gerulaitis, one of Martin's best friends. It alleged that a federal-grand-jury indictment for conspiracy to buy $20,000 of cocaine was ending against the athlete. (No indictment was ever handed p.) That same month, a trusted employee at Martin's had a un-in with the police involving a small amount of cocaine. News of the Gerulaitis investigation and of the employee's problem with the police (he was immediately fired) found its way back to DeBusschere and Raynes. They were concerned bout their own reputations; DeBusschere by then was in the Knicks' front office. What's more, the restaurant's weekly ross had dipped as low as $5,000, and as one model put it, 'My God, there were even people from *Texas* in there."

In March 1983, the shareholders, minus Martin, decided to cut their losses. They eventually sold an eight-year lease for $175,000, half of what Oren Stevens says was market value. Too bad, says Stevens. When Martin's closed, it took a piece of the Upper East Side with it.

"People used to come in here two, three nights a week," said Stevens one recent night at his restaurant. "Now it's once. And it empties earlier now than it has in five years. People say I should be happy that Martin's closed, because it means more business for me. But that's not true. George's place brought people over to the East Side. When it folded, we lost a major attraction. But what happened at Martin's has happened at a dozen other places. It was a party instead of business."

IN THE MIDDLE OF A four-hour dinner at the U.S. Steakhouse, in the Time & Life Building, George Martin is sipping lemon tea and smoking a Salem. He's healthy, tanned, and smartly dressed in a pink shirt, a gray sweater, and jeans. Slowly, he reconstructs a lost year of his life—a "decadent period" that Martin says began shortly after he left the restaurant and after dreams of franchising the name and making a career as a talk-show host went up in smoke.

"I always prided myself in that I didn't do cocaine," Martin says. "I was an occasional pot smoker, not a drinker. Later, nobody ever saw me do cocaine, but I was doing it. I was desperate. I went over the boundaries where I should have gotten it together and I didn't. Looking back, the only thing I can say is I'm very disappointed in myself. That white powder took me over. I'm a person who gets addicted to things—people, life."

Whatever the addiction, Martin was soon sleeping days and playing nights. Up at four or five, out at eleven, partying till nine in the morning. He remembers going three days without a shower and sliding over the edge. Friends who attended parties at Martin's apartment say things got a little kinky. "George had weird tastes," says one.

Last summer, Martin left town. He couldn't pay his bills; he's still $35,000 in debt to Raynes and others. After he moved out of his apartment, the building's superintendent (who still has a $65 bounced check from Martin tacked to his office wall) was left to clean up the mess. "There was garbage all over, stacks of socks, T-shirts, underwear. It took me a week to clean the place," says the super.

The woman who moved into Martin's apartment—the floor had to be redone, and Con Ed had to be convinced that an outstanding electrical bill wasn't hers—found a few other things. "There were vials stashed underneath the rug, burn holes everywhere," she says. "And a lot of pictures. Not so nice pictures. I'd say George was something of a photography buff."

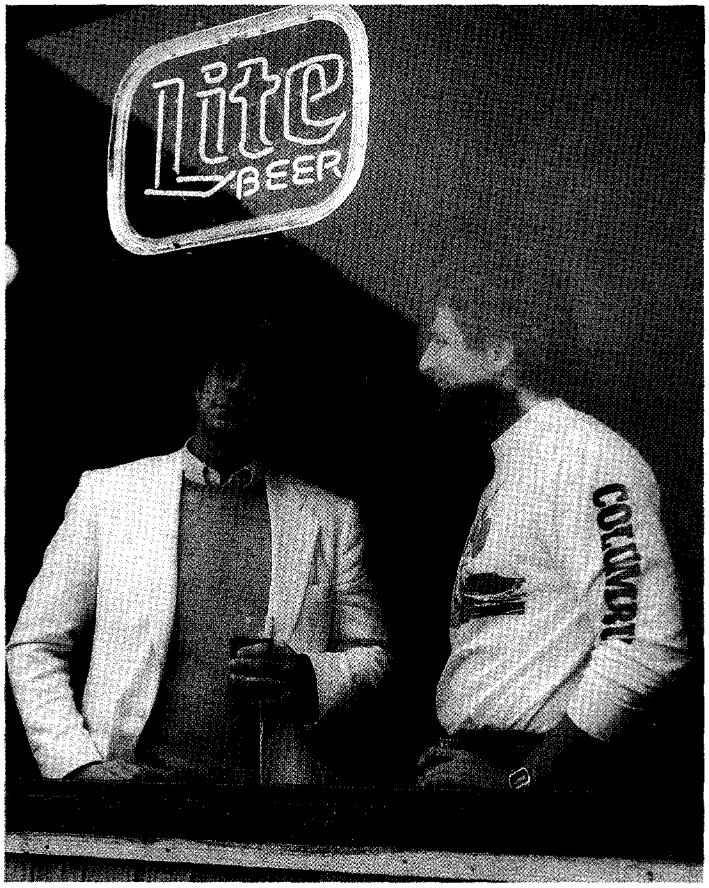
By then, Martin was in Florida to teach at a tennis school, he says, and "to clear my mind and body out." Recently, however, he returned to New York, a course his young girlfriend had advised.

"It wasn't easy to come back," he says. "I could have very, very easily stayed away. New York has so much good, so much fun, but it has so much decadence. I had tremendous doubts, but I got support from a friend. She said you haven't achieved anything if you stay away, if you hide and neglect it. A lot of things I've done, I've had to face, I still have to face. But if people can't accept that, then they're the a------s."

He lives in Manhattan now, filling his days with workouts and running. To make money, he helps organize charity events, and recently he was in Columbus, Ohio, staying with a friend, Jim Johnson, setting up a fund-raiser for a rehabilitation center for delinquent boys. He's also trying to sell his book, *60 People,* a behind-the-scenes look at his most famous friends and customers. "What I found," says Martin, "is they have the same needs, headaches, toothaches, domestic and professional problems we do." The gold digger has also found there's no treasure at the end of the hunt.

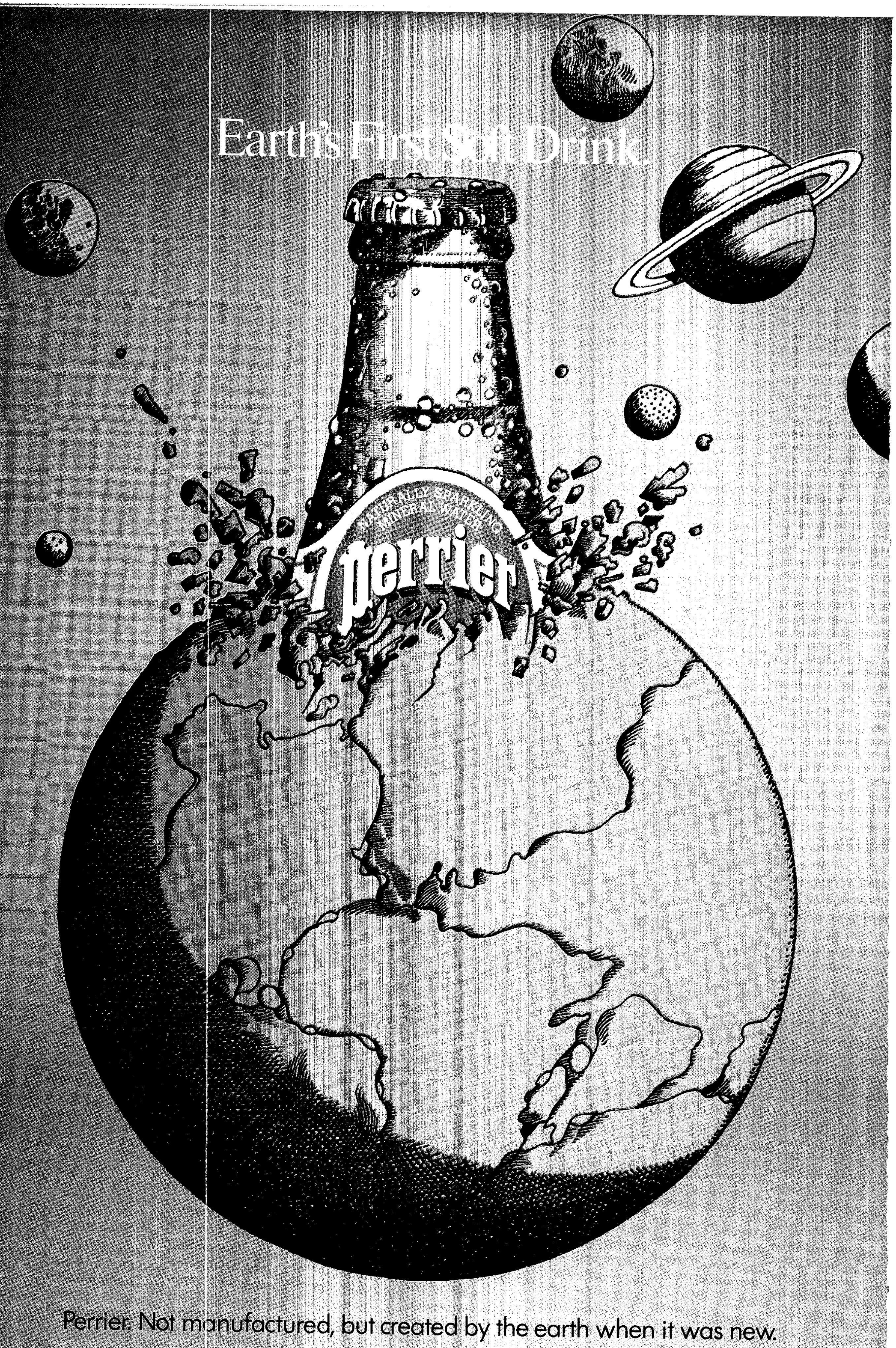
"Celebrity doesn't fascinate me anymore. I want kids, a white picket fence, and a station wagon," Martin says. "I found that out through the restaurant." He says his future is open. "A lot will depend on the bridges I've burned. When you're on top, people will do anything, but when you're on the bottom . . ."

He doesn't finish. Instead he takes a long pull on a Salem. He blows out a cloud of smoke that rises in white, patchy puffs. Unlike October 16, 1980, there's not a star in sight. ■



Off the strip: *In Columbus, Ohio, with Jim Johnson.*

Photograph by Harry Benson.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MILTON GLASER

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PERFECTLY SIMPLE

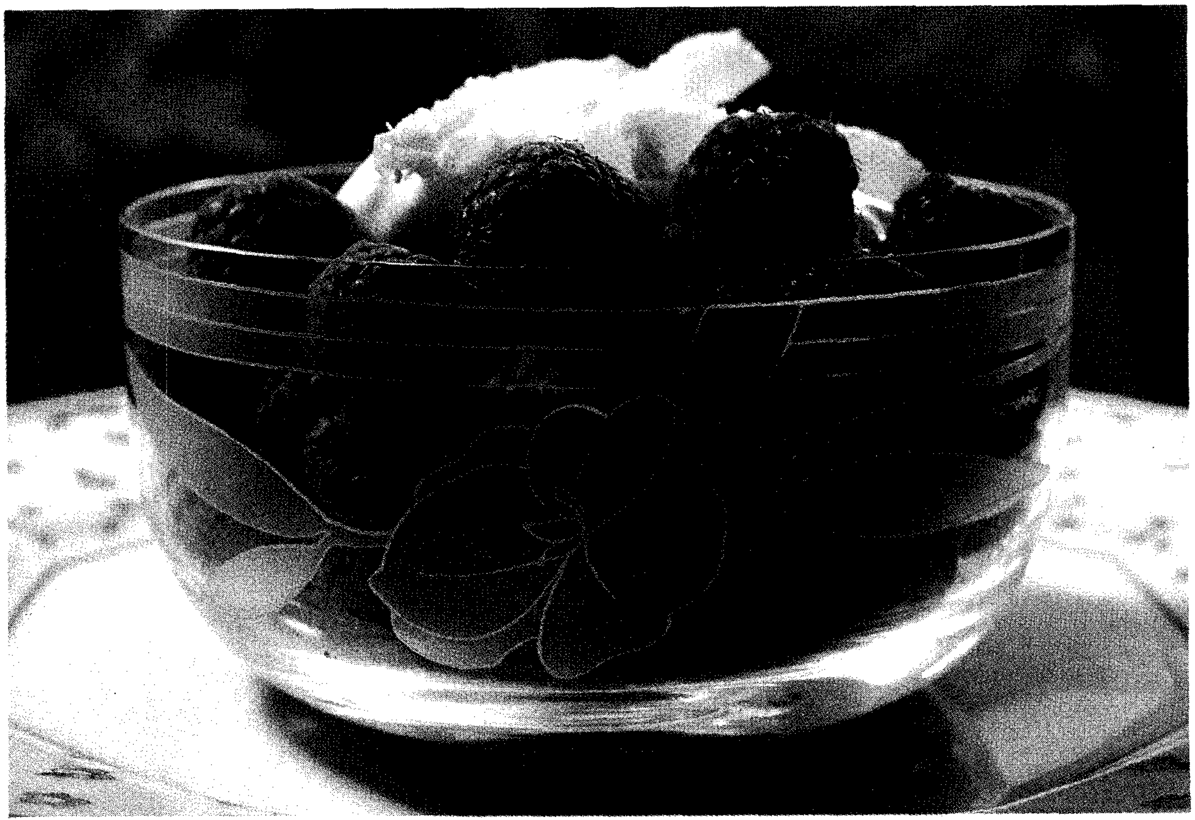
BY LEE BAILEY

PHOTOGRAPHED BY JOSHUA GREENE

Many people seem to have the notion that if they are having fun at their own party there is something wrong with it, or them, or both. If you want entertaining friends to be a pleasure, but it isn't, it could be that you are unrealistic about what you should be able to accomplish.

For instance, suppose you just don't like to cook. Who says everyone should? Simply make what you *do* cook uncomplicated—there are still plenty of times when less really is more. Or perhaps you are apprehensive about large groups, or harried by your schedule. Why not give two smaller parties instead of one big one, and spring for a helper even if you have to cut your entertaining in half? And don't pay any attention to "fashionable" foods. To hell with champagne and "food as art" if that isn't your style.

The menus that follow are designed to let you enjoy the party as much as your guests do. All recipes serve six (or more), and many of them can be prepared a day ahead or simply assembled, rather than cooked. So relax—and you *can* if you do what you do best the way you are comfortable doing it. As a friend put it recently, "Don't do the waltz when you are famous for the turkey trot."



Lee Bailey is the author of Lee Bailey's Country Weekends. *His latest book,* Lee Bailey's City Food, *will be published by Clarkson N. Potter in the fall.*

Food stylist: Laurie Goldrich.
Prop stylist: Bette Blau.

THE VEAL THING

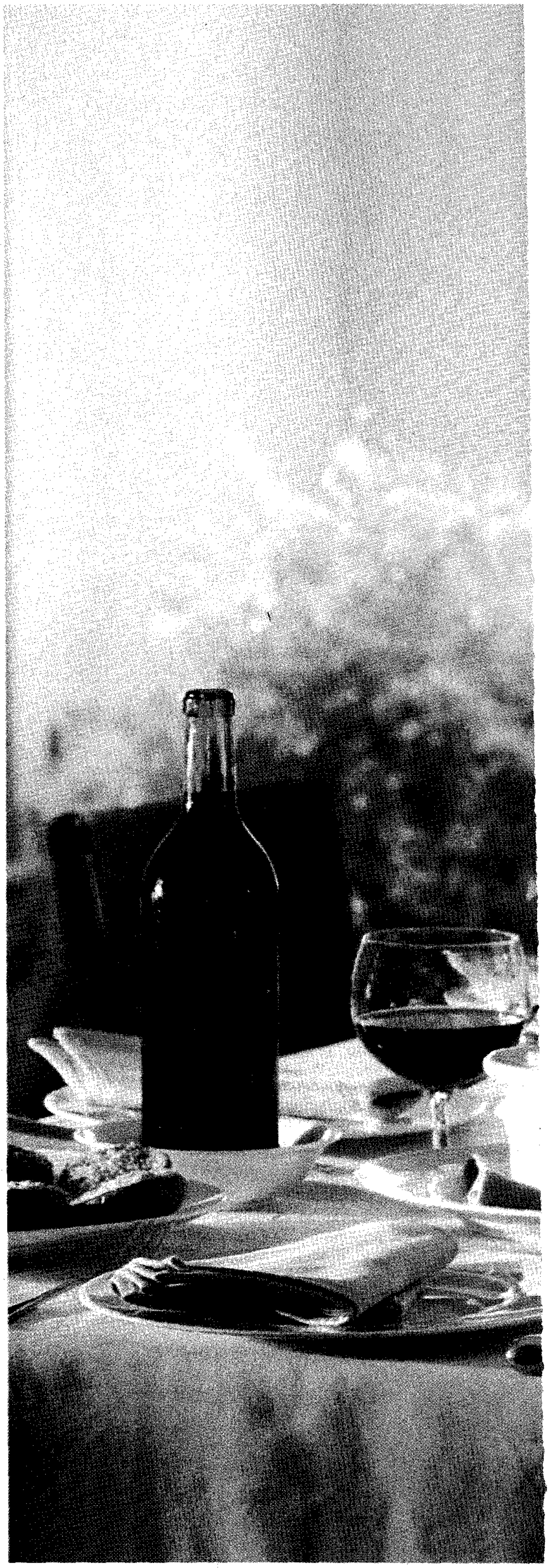
RED-SNAPPER SEVICHE ON ENDIVE
VEAL ROAST WITH VEGETABLE PAN SAUCE
BAKED TOMATOES GRITS BAKED IN MILK
DATE-NUT-LOAF CUSTARD WITH
STRAWBERRY-JAM TOPPING

A DINNER IN THE COUNTRY

A proper veal roast is just about as good as a simple roast can get and just the ticket for special occasions. It is lean and produces pan juices that, combined with vegetable purée, make a delicious sauce. For this meal, grits and tomatoes are baked in the oven along with the roast. Out-of-season tomatoes being what they are, these are topped with lots of garlic and a few other things to improve their flavor (in-season ones can only get better). This is the way my friend Iris Love does tomatoes. It is interesting that she uses no oil, a method that seems to make them less watery.

I suspect that the toughest part of this menu will be getting you to cook grits. Lots of people seem set against them and won't even give them a try. But let me say that each time I have made this dish everyone wants to know, first, what it is and, second, how to make it. So trust me. Its flavor and creamy texture make it a perfect foil for the roast.

Preceding page: Bowl from Lee Bailey, at Henri Bendel. Plate from Tiffany & Company. This spread: Napkins from C&W Mercantile, Bridgehampton. Thanks to Peter Schub, Bob Bear, Sherrye Henry, Diane Fisher, Scott Bromley, and Robin Jacobsen for letting their apartments and houses be photographed.



Lettering by Julian Waters.

LET THERE BE LIGHT

GRAVLAX WITH MUSTARD SAUCE   CRUSTY BREAD AND SWEET BUTTER
POTATOES IN THEIR SKINS WITH BUTTER AND CORIANDER
PAN-STEAMED ASPARAGUS   BERRIES WITH CREME FRAICHE

A LUNCH IN THE CITY

Here is a marvelously elegant lunch that can be put together before your guests have time to finish their second aquavit Bloody Mary. It is built around Scandinavia's answer to smoked salmon, gravlax, served with the traditional mustard sauce, which is rather sweet, or lemon and capers. (Most specialty food shops that sell gravlax also carry mustard sauce.) Even the dessert, berries and crème fraîche (or heavy cream) sprinkled with crystallized ginger, is assembled, not cooked.

This leaves small red potatoes to be cooked with salt in spicy crab boil (available at most specialty food stores) and garnished, if you like, with chopped coriander, and pan-steamed tiny asparagus. This method of cooking asparagus—in a covered skillet over a medium flame for about seven minutes, with only some butter and the water that clings to the stalks after washing them—is the simplest and best I know of. The spears come out bright green, coated with butter—and delicious.

Ceralene Lafayette china from Tiffany's. Flatware and linens are antique.

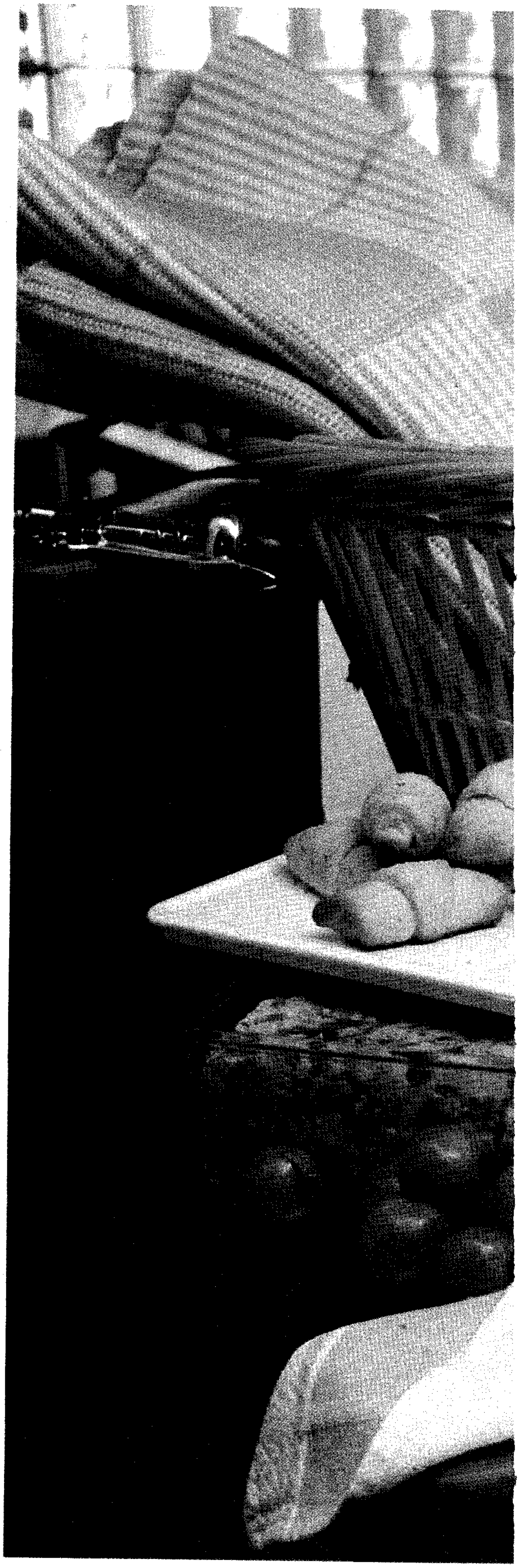
SUNDAY IN THE PARK

TURKEY-LEEK-AND-SWEET-RED-PEPPER LOAF
SHALLOT-BUTTER WHOLE-WHEAT SANDWICHES
PICKLED EGGS   LENTIL SALAD
BITE-SIZE TOMATOES AND OTHER CRUDITES
EMMENTALER-CHEESE STRIPS
MACADAMIA-NUT ROLL-UPS AND ASSORTED FRUIT

A PICNIC

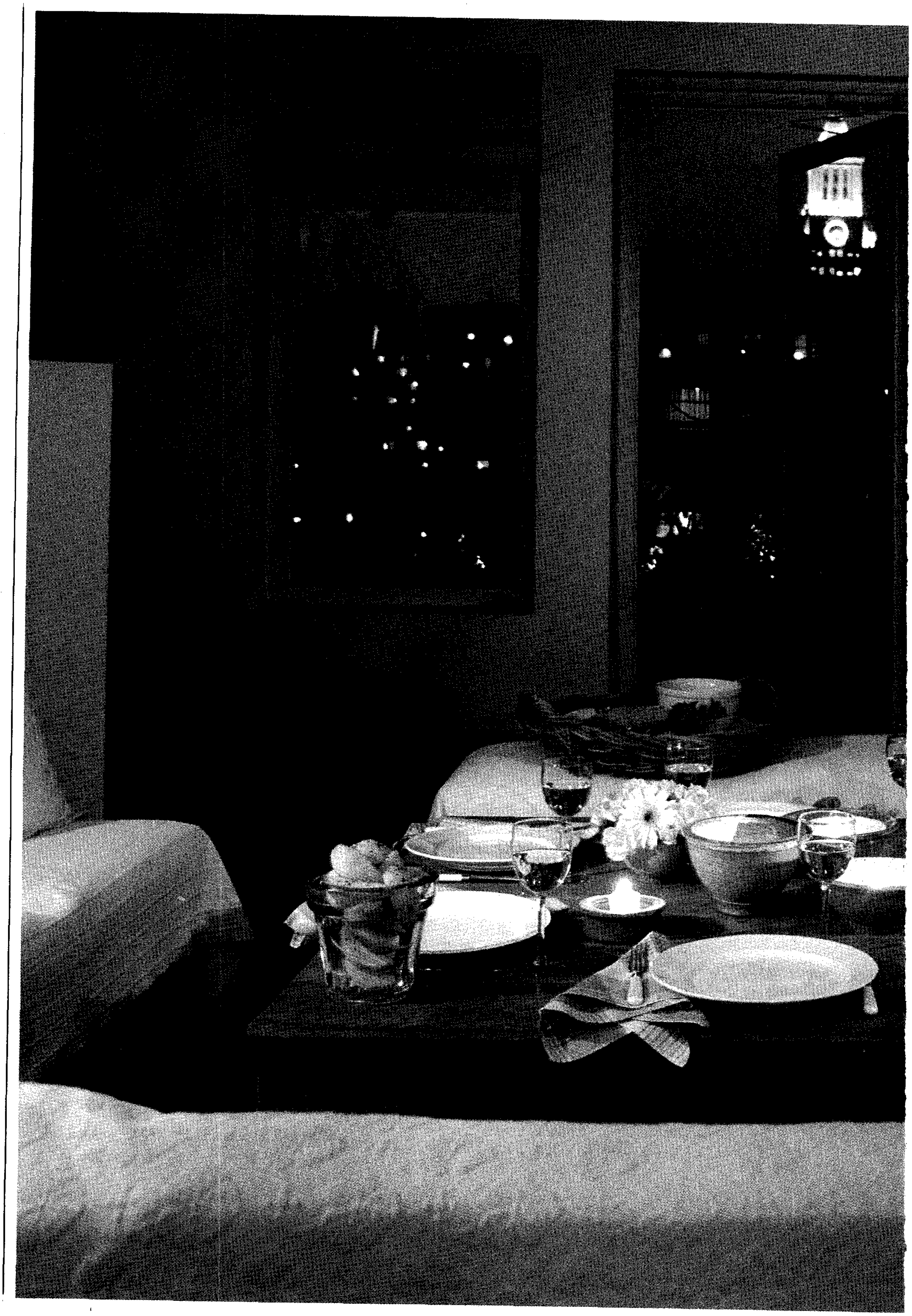
When you start planning what to have for a picnic, keep two things in mind. Will the food spoil or its flavor deteriorate? Is it sturdy enough to take the jostling it will get on the way to the picnic site? Also consider how easy everything will be to eat and pack up when you head home. Here is a menu that is both shock- and spoilproof.

Unless the salad is packed in individual servings, you will need plates. And since you will be eating most of this with your hands, Wash 'n Dri's are a good idea, as are big napkins (or dish towels). Also take along a couple of bottles of red wine, which won't need chilling (don't forget the corkscrew), and coffee in a thermos. Although my guess is that you will be buying the cookies, I've included an interesting recipe just in case.

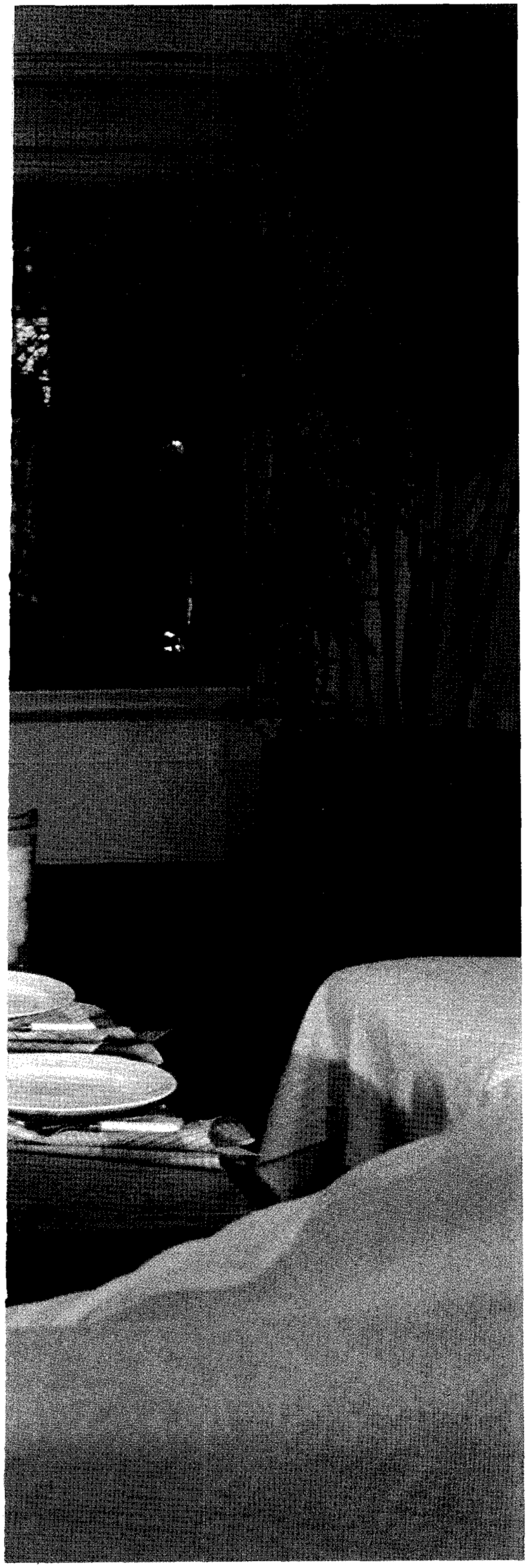


Throw rug from Elizabeth Eakins. Dish towels from C&W Mercantile. Thermos from D. F. Sanders & Company.

Photographed in the kitchen of Iris Kapl

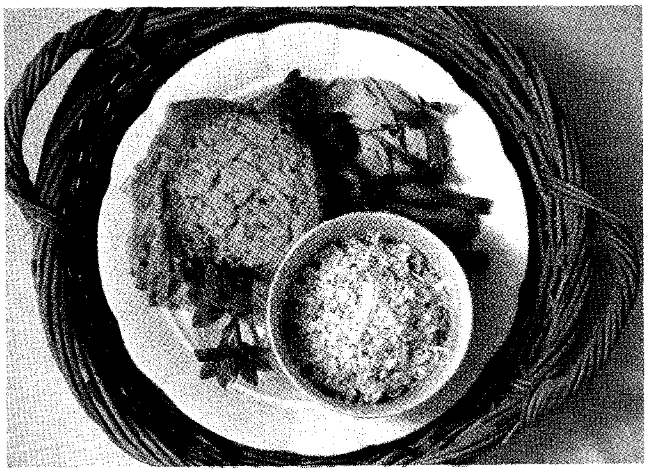


Photographed in the apartment of Peri Wolfman



CHICKEN DELIGHT

BAKED CHICKEN WITH CREME FRAICHE PAN GRAVY
VEGETABLE CORN BREAD
LETTUCE-AND-HARD-COOKED-EGG SALAD
PEARS WITH LEMON JUICE, SUGAR,
SALT, AND PEPPER
LEMON SHERBET WITH LEMON ZEST AND VODKA



A DINNER IN THE CITY

This is a country dinner for the city: a simple baked chicken with crème fraîche pan gravy (which can be partially prepared in advance) to be served over slices of vegetable corn bread. Its only accompaniments are raw pears dressed with lemon juice, sugar, salt, and black and red pepper, and a scrumptious salad of chopped lettuce and hard-cooked eggs. Dessert is store-bought lemon sherbet topped with lemon zest and a kick of vodka.

Read over the recipes for this meal to estimate how much time you will need to allow for the various parts before you begin, then add 30 minutes to be on the safe side. If you should finish early, everything will hold a bit. However, it should all be ready to serve about the time the corn bread comes out of the oven.

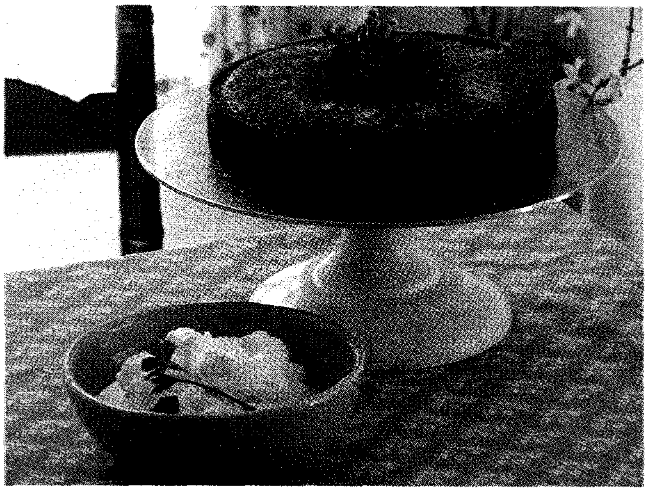
Plates, platter, bowl, basket, flatware, and napkins from Wolfman-Gold & Good Company. Pottery handmade by Charley Gold.

SUPER SOUP

MEATLESS VEGETABLE SOUP
CRUSTY BREAD AND SWEET BUTTER
SWISS-CHEESE SALAD WITH ARUGULA
GINGERBREAD WITH
BOURBON WHIPPED CREAM

A LUNCH IN THE COUNTRY

This little spring lunch is as satisfying as it is easy to put together. The menu is built around a delicious all-vegetable soup. The secret is in the proportions of the vegetables and the cooking technique—which involves simmering the soup for 40 minutes and then allowing it to cool for an hour, or even a bit longer. After that time, the vegetables will be perfectly cooked and the soup the correct temperature—medium hot. It dawned on me one summer in Italy, when I was given vegetable soup at room temperature, how much its flavor was improved by its not being scalding hot. In fact, you might be surprised at how many things taste better warm than hot. And think how this can simplify your timing.



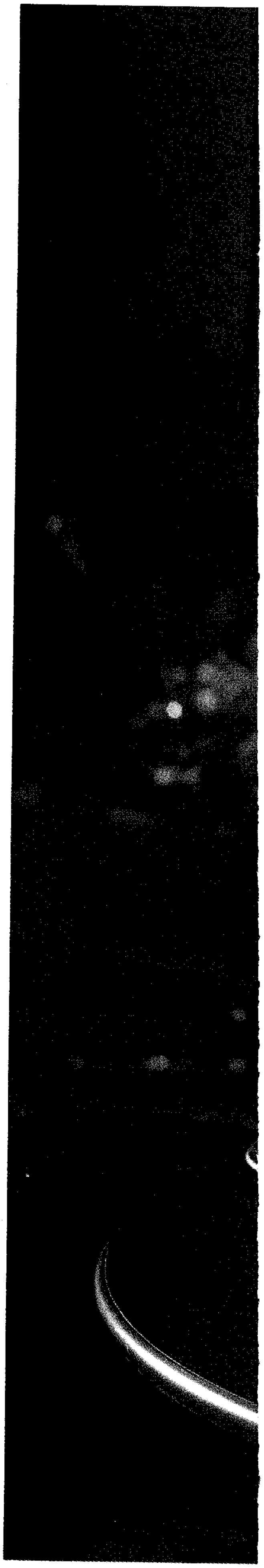
China by Claudia Schwide and napkins by Diane Fisher from Bendel's.

SUMMER AND SPICE

BEEF, PORK, AND LAMB IN SPICY SAUCE   BAKED PASTA-AND-RICOTTA CUSTARD
WARM BEETS VINAIGRETTE WITH ENDIVE JULIENNE
STRAWBERRIES AND WALNUTS WITH SHERRIED WHIPPED CREAM

A PARTY DINNER IN THE CITY

To my way of thinking, this is a perfect kind of party menu: The main dish, meats in spicy sauce, can be cooked in advance. As a matter of fact, its flavor improves if it is. And the recipe can be stretched to serve two extras by just adding another pound of meat. The accompanying baked pasta-and-ricotta custard doesn't have to be served piping hot—and the beets can sit on the counter loosely covered until you want them. Dessert is assembled ingredients and requires no cooking. All in all, a meal whose timing won't give you the pip.



Crystal bowl and vase from Tiffany's. Stainless-steel bowls and black plate from D. F. Sanders. Metal platter and endive dish from Bloomingdale's. Silverware and candles from Lee Bailey, at Bendel's.

SUMMER ENTERTAINING

RECIPES

RED-SNAPPER SEVICHE

2 pounds red snapper, cut into 4-by-½-inch (approximately) strips
Juice of 6 limes (about ¾ cup)
1 medium to large sweet red pepper
1 medium to large red onion, cut into thin rings
2 medium jalapeño peppers (canned), seeded and cut into small dice
½ cup very finely chopped parsley
Salt
Freshly ground black pepper
¾ cup good olive oil
1–2 tablespoons tequila (optional)
1 lime
Endive

Mix fish with lime juice, and marinate for 4 hours in refrigerator.

Place whole red pepper in a pan under broiler. Turn it until completely blackened, then put in a brown paper bag, and fold top shut. This will trap the moisture as pepper cools, making it easier to peel. Peel and seed pepper, discarding top. Cut into strips.

Discard fish marinade. In a glass bowl, layer fish, onions, peppers, and parsley. Salt to taste and pepper generously as you go. Mix oil and tequila, and pour over all. Chill. Garnish with fresh-lime rings and endive.

Note: You may use scallops or any kind of mild white fish for this. I've also had it with a bit of freshly shredded coconut sprinkled on top—a nice touch.

Veal roast with baked tomatoes

VEAL ROAST

2 tablespoons unsalted butter
2 tablespoons safflower oil
3 pounds boneless veal rump, shoulder, or loin roast, wrapped in a very thin layer of fat and tied (ask your butcher to do this); if no fat, lay across top 2 thick slices of bacon that have been blanched for 10 minutes
2 medium carrots, thinly sliced
2 medium onions, thinly sliced
½ teaspoon salt
Black pepper
4 sprigs parsley and 1 bay leaf, tied together
½ teaspoon dried thyme

Preheat oven to 325 degrees. Place butter and oil in a deep casserole over medium flame. When fat is foaming, add veal, and brown lightly on all sides. Remove meat from dish. If butter has darkened too much, pour it out, and add more butter and oil. Sauté carrots and onions for about 10 minutes or until wilted.

Place meat back in casserole, and sprinkle with salt and a bit of black pepper. Add herbs. Cover with heavy-duty foil, seal carefully, and insert meat thermometer through foil into roast. Cook until thermometer reads 175—about 2 hours.

When done, remove roast to a warm platter, and strain juice into a saucepan. Skim off fat. Discard parsley and bay leaf. Press vegetable pulp through strainer (or give it a few whirls in a food processor), then add pulp to degreased drippings. Simmer for a few minutes, and correct seasoning. Pour some over each serving.

Note: As with any meat that you intend to slice, it is important to allow the roast to sit, loosely covered, for about 10 minutes before cutting it. This makes it easier to slice.

BAKED TOMATOES

6 medium to small tomatoes, halved
Salt, black pepper, sugar, and oregano
2½ tablespoons finely chopped garlic
½ cup fresh bread crumbs

Preheat oven to 325 degrees. Lightly oil a cookie sheet. Set tomato halves on it, and sprinkle with salt, pepper, sugar, and a little oregano. Top with garlic and a sprinkling of bread crumbs. Bake for 1 hour.

Note: Put tomatoes in oven 1 hour and 15 minutes after roast is put in.

BAKED GRITS

4½ cups milk
1 cup quick grits (not instant)
1 stick unsalted butter
1 teaspoon salt
2 eggs, well beaten

Preheat oven to 325 degrees. Generously butter a 1½- or 2-quart casserole. Carefully bring 4 cups of the milk to a boil in a large saucepan. Add grits in a steady stream, stirring all the while. Cook 4 minutes, continuing to stir.

Remove from heat, and add butter, salt, and remaining milk. Mix well. Add eggs, mix thoroughly, and pour into prepared casserole. Bake for 1 hour.

Note: Put grits in oven 1 hour and 15 minutes after roast is put in. If you like the taste of garlic, add a small clove to the milk (use a garlic press) when you heat it. Grits may also be topped with cheese. Personally, I prefer them plain.

DATE-NUT-LOAF CUSTARD

1 small date-nut loaf, cut into ¾-inch cubes
2 tablespoons rum (optional)
2 tablespoons coarsely chopped pecans
2 tablespoons coarsely chopped toasted almonds
1 1-ounce square bittersweet chocolate, grated

- **2 cups half-and-half**
- **1 cup milk**
- **6 eggs, beaten**
- **½ cup sugar**
- **⅛ teaspoon salt**
- **1 cup strawberry jam**

Preheat oven to 325 degrees, and put a kettle of water over low heat.

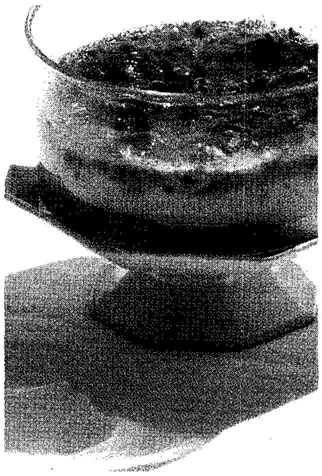
Butter a 1½-quart (or larger) casserole, and arrange cubed date-nut loaf on bottom. Sprinkle with rum, then with pecans and almonds, and, finally, chocolate. Set aside.

In top of a double boiler, start heating half-and-half and milk. Meanwhile, beat eggs with sugar and salt. Set aside.

When milk is almost boiling, add egg mixture, stirring all the while. Cook until slightly thickened, and pour over loaf cubes in casserole. (The cubes may float to the top; this is all right.)

Place casserole in pan of hot water, and bake for 45 minutes or until firm. Remove from water bath, and allow to cool.

Melt jam, and pour over top before serving. Avoid refrigerating if possible.



Date-nut-loaf custard with strawberry-jam topping

TURKEY-LEEK-AND-SWEET-RED-PEPPER LOAF

- **1 tablespoon safflower oil**
- **1 cup finely sliced leeks**
- **1 small clove garlic, minced**
- **1 cup finely chopped celery**
- **½ pound thinly sliced mushrooms**
- **1½ pounds coarsely ground, uncooked turkey breast**
- **2 medium sweet red peppers, roasted (see seviche recipe, page 62), peeled, seeded, and cut into cubes**
- **½ cup chopped parsley**
- **½ cup fresh bread crumbs**
- **1 teaspoon salt**
- **½ teaspoon black pepper, or to taste**
- **Nutmeg**
- **1 egg, lightly beaten**

Preheat oven to 375 degrees. Put a kettle of water on to boil.

Heat oil (in a non-stick skillet, if possible), and add leeks, garlic, and celery, sautéing until wilted (do not burn). Add mushrooms, and cook until their water has mostly evaporated. Add turkey, mix, and turn off heat.

Mix pepper cubes in with turkey. Add parsley, bread crumbs, salt, pepper, and a few pinches of nutmeg. Stir, then add egg, and mix well.

Pour and scrape into a 4-by-8-inch or 5-by-6-inch loaf pan. Smooth top. Set pan into a larger baking dish filled with about an inch of boiling water. Bake for 1 hour and 15 minutes.

Remove from oven and water bath, and allow to cool in pan for 30 minutes. Pour off liquid, loosen edges with a knife, and invert onto a serving plate.

Note: This is better made the day before and refrigerated overnight. I buy a whole turkey breast and have the butcher saw it in half (frozen breast is okay), then I freeze one of the halves. Half of a small breast yields just about 1½ pounds of meat. The bones can be used for soup or stock. Also, you might want to try this loaf sometime with veal instead of fowl.

Strawberries and walnuts with sherried whipped cream

SHALLOT-BUTTER SANDWICHES

- **1 tablespoon minced shallots**
- **¼ cup dry red wine**
- **½ cup beef bouillon**
- **Freshly ground black pepper**
- **1 stick unsalted butter, softened**
- **1½ tablespoons finely chopped parsley**
- **16 very thin slices whole-wheat bread, crusts trimmed**

Simmer shallots, wine, bouillon, and pepper to taste until reduced to approximately 1½ tablespoons. Set aside to cool.

Combine butter and parsley, then beat in cooled shallot mixture a little at a time.

Spread 8 slices of bread generously with butter mixture, top each with another slice, and cut in half. Wrap sandwiches in plastic wrap, 4 to a pack, and refrigerate until ready to use.

PICKLED EGGS

- **4 cups cider vinegar**
- **½ teaspoon white peppercorns**
- **½ teaspoon whole allspice**
- **¼ teaspoon powdered ginger**
- **Dash of Tabasco sauce**
- **12 eggs, hard-cooked and peeled**

Place all ingredients except eggs in a saucepan, and simmer for 15 minutes. Place eggs in a large jar with a top that will snap closed. Pour hot liquid over them, making sure all are submerged, and allow to cool. Seal top shut, and refrigerate.

Note: Like most pickles, these should be allowed to mature at least a week before they are eaten.

MACADAMIA-NUT ROLL-UPS

- **2 tablespoons unsalted butter, softened**
- **2 tablespoons brown sugar, packed**
- **⅔ cup coarsely chopped macadamia nuts**
- **¾ cup flour**
- **2 tablespoons sugar**
- **Salt**
- **½ stick frozen unsalted butter, cut into 12 pieces**
- **2–3 tablespoons ice water**
- **Milk or beaten egg (optional)**

Preheat oven to 400 degrees. Cream softened butter and brown sugar, and mix in nuts. Set aside.

Place flour, sugar, and a pinch of salt in a food processor. Whirl around a couple of times, then add frozen butter. Process until mixture is the texture of coarse meal. Add water, and process until a ball is about to form.

Remove mixture from processor, and press together. Roll out on a floured surface. Using a pot top or an inverted pie pan as a pattern, cut dough into a 12-inch circle. Cut circle into 12 equal wedges.

Using all of nut mixture, place a tablespoonful on wide end of each triangle, and roll each up. Tuck ends in to seal filling. Place on an oiled cookie sheet, points down.

You may brush each cookie with milk or beaten egg if you like. This will make them browner. They are not particularly sweet, so you may also sprinkle the brushed tops with sugar. Bake for 10 to 15 minutes. Cool.

Note: Macadamia nuts come from Hawaii and are expensive, so this is a way to make the most of them. Of course, if you don't want to spend the money, you may substitute walnuts or pecans.

BAKED CHICKEN

1 teaspoon salt
½ teaspoon black pepper
1 generous teaspoon dry chervil
½ stick unsalted butter, softened
2 2½-pound chickens
1 cup (or more) chicken stock, heated
Crème fraîche

Preheat oven to 400 degrees. (When you put corn bread in oven, turn temperature down to 350.)

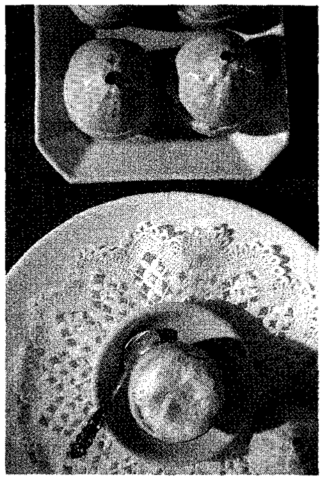
Mash salt, pepper, and chervil into butter. Place half of butter mixture in each bird's cavity (which has been rinsed and dried thoroughly). Rub outside of chickens with additional unsalted butter. Place them on their sides on a flat wire rack in a roasting pan. Turn and baste every 25 minutes for a total cooking time of 1 hour and 15 minutes.

When chickens are done, remove from oven, and set aside, lightly covered. Discard grease in pan. Add chicken stock to pan, and stir to loosen and dissolve drippings. You may set gravy aside at this point.

Skin breasts and thighs, and slice, leaving wings and drumsticks as they are. (If you want to serve skin, cut it in wide strips with kitchen scissors—it looks neater that way.)

To serve, heat gravy, and add seasoning (if necessary). Stir in a few tablespoons crème fraîche to taste. Do not boil gravy once crème fraîche has been added.

Note: Your chicken stock should be very rich; if it is not, reduce it by one-quarter to intensify flavor.



Lemon sherbet with lemon zest and vodka

VEGETABLE CORN BREAD

6 tablespoons unsalted butter
1 cup coarsely chopped celery
1 cup coarsely chopped onions
1 cup coarsely chopped green peppers
1½ cups yellow cornmeal
4 teaspoons baking powder
1 teaspoon salt
4 tablespoons safflower oil
2 eggs
1 8-ounce container sour cream
1 16-ounce can creamed corn
⅓ cup chopped parsley
2 slices dark toast, cubed
2 eggs, hard-cooked, peeled, and shredded on a grater

Preheat oven to 350 degrees, and grease a 7-inch springform pan. Melt butter in a large skillet, and sauté vegetables until wilted.

Combine cornmeal, baking powder, and salt. Mix well. Combine oil, raw eggs, sour cream, and creamed corn. Mix well, and pour into dry mixture. Stir briefly, and add wilted vegetables. Stir just to mix, then fold in parsley, toast, and shredded eggs. Do not overmix.

Pour into pan, and bake for 45 minutes. Allow to cool for about 10 minutes before removing from pan. To unmold, loosen around edge on top, release spring, and push up from bottom. Cut into wedges, and serve.

LETTUCE-AND-HARD-COOKED-EGG SALAD

1 teaspoon salt, or to taste
1 generous teaspoon green-peppercorn mustard
½ teaspoon (scant) black pepper
2 tablespoons balsamic vinegar
3 tablespoons plus 1 teaspoon safflower oil
2 tablespoons mild olive oil
6 cups shredded or chopped iceberg lettuce
4 eggs, hard-cooked, peeled, and chopped finely or put through a ricer

To prepare vinaigrette, whisk first 4 ingredients together, then add oils, and whisk until well blended.

Just before serving, toss lettuce with enough dressing to just coat. (I often then toss in a tablespoon of mayonnaise, diluted with a teaspoon of vinaigrette if it is stiff.) Sprinkle egg over all, and toss again very lightly. Correct seasoning.

Note: Always let dressing come to room temperature before using. It is important that this be seasoned properly, so taste lettuce after adding dressing and again after adding eggs to see if it needs salt and pepper.

MEATLESS VEGETABLE SOUP

2 tablespoons safflower oil
¾ cup diced celery
¾ cup diced onions
¾ cup shredded carrots
5 cups boiling water
2 teaspoons salt (more or less to taste)
¼ teaspoon dried thyme
½ teaspoon black pepper
5 generous tablespoons canned crushed tomatoes
1 medium rutabaga, peeled and cut into medium rings
1 medium turnip, peeled and cut into medium dice
1 medium red onion, peeled and cut into medium rings
1 bunch green onions, cut into rings (some green)
1 rib celery, cut across grain into ¼-inch pieces
1 medium baking potato, peeled and cut into medium-to-large dice
¾ cup green peas
1 medium carrot, peeled and cut into ¼-inch rounds
1 10½-ounce can Italian canellini (white) beans, undrained

Heat oil in a large pot, and add celery, onions, and carrots. Sauté, stirring occasionally, until onions turn golden and carrots start to darken. Add boiling water, salt, thyme, pepper, and tomatoes. You may set mixture aside at this point.

Bring to a simmer. Add rutabaga, and simmer for 10 minutes, skimming as necessary. Add balance of vegetables, and simmer for an additional 30 minutes. Allow soup to sit uncovered on stove for another hour before serving. If desired, add more salt right before serving.

Note: You should make this soup only in small batches, because reheating it more than once can ruin the vegetables.

SWISS-CHEESE SALAD

This delightful salad is the creation of André Soltner, of Lutèce.

1 pound imported Swiss cheese, shredded on a grater
2 tablespoons grainy mustard, preferably Moutarde de Meaux
1 tablespoon red-wine vinegar
½ teaspoon freshly ground black pepper
¼ teaspoon salt
⅓ cup olive oil
1 bunch arugula

Place cheese in a bowl. Prepare vinaigrette with remaining ingredients except for arugula. Add to cheese, and toss with two forks to

Ceramic lemons from Lee Bailey, at Henri Bendel.

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coat well. Set aside until ready to serve, garnished with arugula.

GINGERBREAD

- **½ cup brown sugar, packed**
- **½ cup light molasses**
- **1 stick unsalted butter, melted**
- **1 large egg**
- **1½ cups flour**
- **½ teaspoon baking powder**
- **2 teaspoons baking soda**
- **1¼ teaspoons powdered ginger**
- **1 teaspoon cinnamon**
- **¼ teaspoon ground cloves**
- **¼ teaspoon nutmeg**
- **1 cup boiling water**
- **Bourbon**
- **½ pint heavy cream, whipped**

Preheat oven to 350 degrees. Line bottom of an oiled tube pan with waxed paper. Oil paper lightly.

Place sugar, molasses, and butter in a large bowl. Add egg, and beat well. Sift dry ingredients together onto a sheet of waxed paper; stir into other mixture. Add boiling water, and mix well; batter will be very liquid. Pour into pan, and bake for 30 to 40 minutes (test with a straw after 30 minutes).

Allow gingerbread to cool in pan for about 10 minutes before inverting onto a serving platter. Remove waxed paper, and sprinkle with granulated sugar if you like. Just before serving, add a tablespoon of bourbon (I like more) to whipped cream.

Note: This is especially good when served warm, if you can cope with timing it to come out of the oven when you sit down to your soup. If not, it's still awfully good at room temperature—and there will be plenty left over for tea the next day.

BEEF, PORK, AND LAMB IN SPICY SAUCE

- **½ cup safflower oil (or half oil and half bacon drippings)**
- **1 pound each beef, pork, and lamb, trimmed and cubed**
- **½ cup flour**
- **1 tablespoon minced garlic**
- **¾ cup chopped onions**
- **¾ cup chopped green onions (some green)**
- **¾ cup chopped celery**
- **1 cup chopped green peppers**
- **½ cup peeled, seeded, and chopped tomatoes (or canned crushed tomatoes)**
- **2 teaspoons salt**
- **½ teaspoon black pepper**
- **½ teaspoon dried thyme**
- **2 bay leaves**
- **¾ cup red wine**
- **½ teaspoon Tabasco sauce**
- **1½ tablespoons Worcestershire sauce**
- **3 tablespoons chopped parsley (optional)**

Heat ¼ cup oil in a heavy Dutch oven to medium hot, and brown meat in small batches. Set meat aside.

Add remaining oil and the flour. Over medium flame, stir and scrape bottom of pan with a flat-ended spatula to make a dark-brown roux. (When roux starts to brown, it will do so very quickly, so take care to keep it from burning.)

Add garlic and all vegetables except tomatoes, and sauté until limp. You may add a bit more oil if necessary. Add tomatoes, salt, pepper, and herbs, and simmer for 5 minutes.

Add ¾ cup water and the wine, bring back to a simmer, and add meat, Tabasco, and Worcestershire sauce. Simmer uncovered for approximately 1 hour or until meat is tender, stirring occasionally to keep from sticking. Remove bay leaves, and stir in parsley. Refrigerate overnight if possible.

If this has been refrigerated, place, covered, in a 200-degree oven for 1 hour before you start baking pasta-and-ricotta custard. Remove meat from oven, then return to oven to finish heating during last 30 minutes of custard's cooking time. You may add hot chicken stock if sauce is too thick.

Note: If you would like this even hotter, you could add a small jalapeño pepper, seeded and finely chopped.

Baked pasta-and-ricotta custard

BAKED PASTA-AND-RICOTTA CUSTARD

- **6–7 ounces fresh "angel's hair" pasta (about 3 clumps)**
- **3 eggs**
- **1½ cups fresh ricotta cheese**
- **1¼ teaspoons salt**
- **¼ teaspoon (scant) black pepper**
- **8 drops Tabasco sauce**
- **1½ cups milk**
- **3 teaspoons unsalted butter**

Bring a pot of well-salted water to a boil, and preheat oven to 350 degrees. Drop pasta in boiling water, separate with a fork, and boil for 2½ minutes. Drain, and rinse briefly with cold water. Divide pasta among 3 2-cup Teflon-coated loaf pans or put it all into a well-buttered 1½-quart casserole.

Beat eggs and cheese together, and stir in salt, pepper, and Tabasco. Add milk and mix thoroughly. Pour into pan(s), and dot with butter.

Bake on a cookie sheet for 40 minutes (3 pans) or 1 hour and 15 minutes (casserole). Custard may cool in pan(s) for up to 30 minutes before you unmold and serve it.

Note: The taste of this is rather bland to complement the highly seasoned meat dish. Should you plan to use it with a milder dish, you might want to add a bit more seasoning and a dash of mustard. Also, this would make a good luncheon dish served at room temperature on a bed of arugula with a rustic uncooked tomato sauce or Mexican salsa picante, sliced hard-cooked eggs, black olives, and crisp strips of Irish bacon.

WARM BEETS VINAIGRETTE

- **12 small to medium beets**
- **Strong vinaigrette (see lettuce-and-egg-salad recipe, page 64)**
- **Fresh chives, snipped**
- **3 large heads endive, julienned**

Preheat oven to 400 degrees. Line with foil a pan large enough to hold beets in a single layer. Wash beets, and cut tops, leaving about an inch. Place in pan, cover securely with foil, and bake for 1 hour and 30 minutes. Test for doneness with a fork, and cook longer if necessary.

Remove from oven, and leave loosely covered until ready to use. Skins will slip right off after you have removed roots and stems. Halve beets, and dress lightly with vinaigrette. Sprinkle with chives, and garnish with endive.

Note: Fresh beets are a particular favorite of mine and so easy to prepare that it is a shame to use the canned variety. There is no comparison between the two. If you do not have two ovens, cook them the day before, and put in oven to warm (covered and unpeeled) for last 15 minutes of custard's baking time. ■

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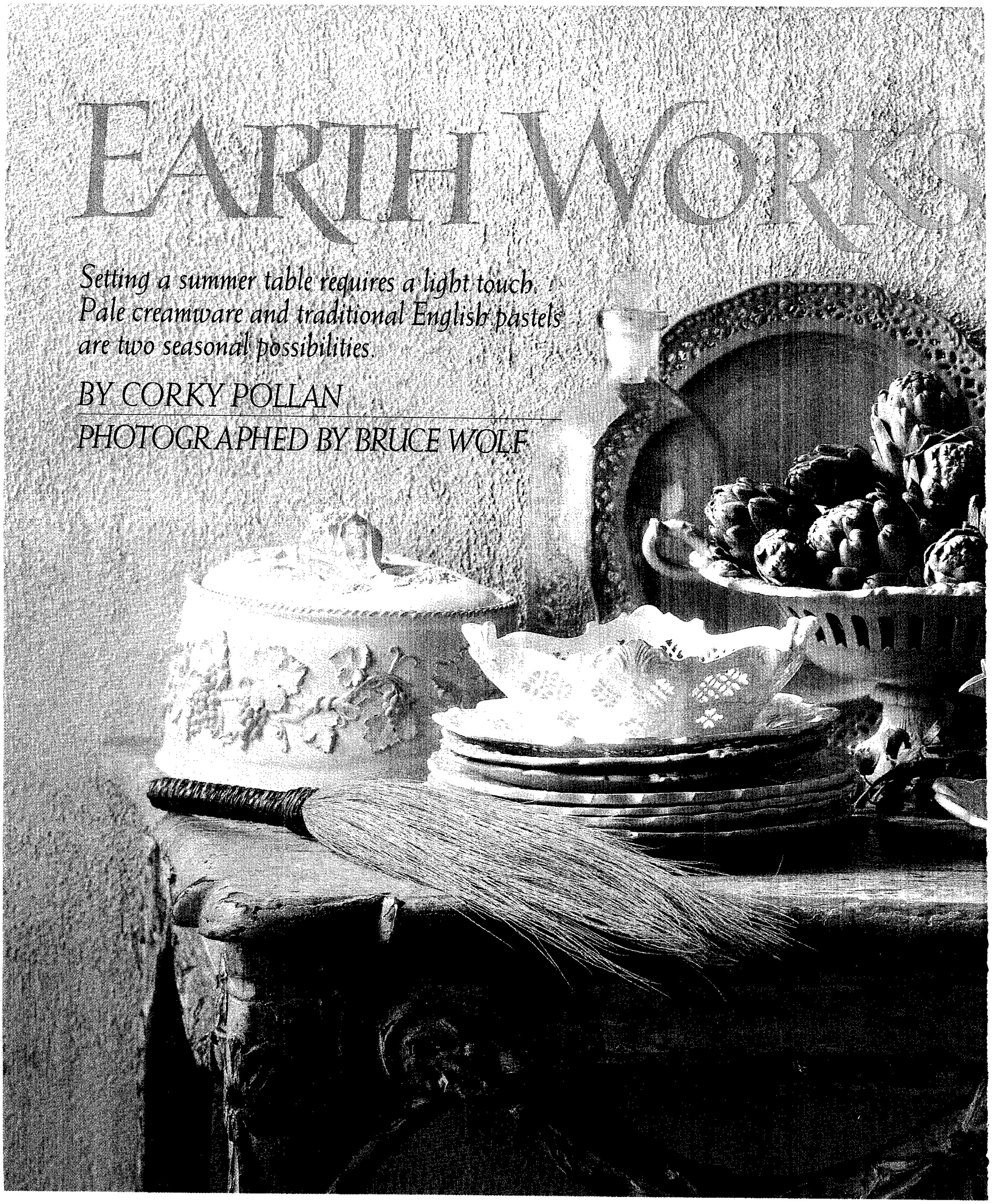
GENERAL FOODS

EARTH WORKS

Setting a summer table requires a light touch. Pale creamware and traditional English pastels are two seasonal possibilities.

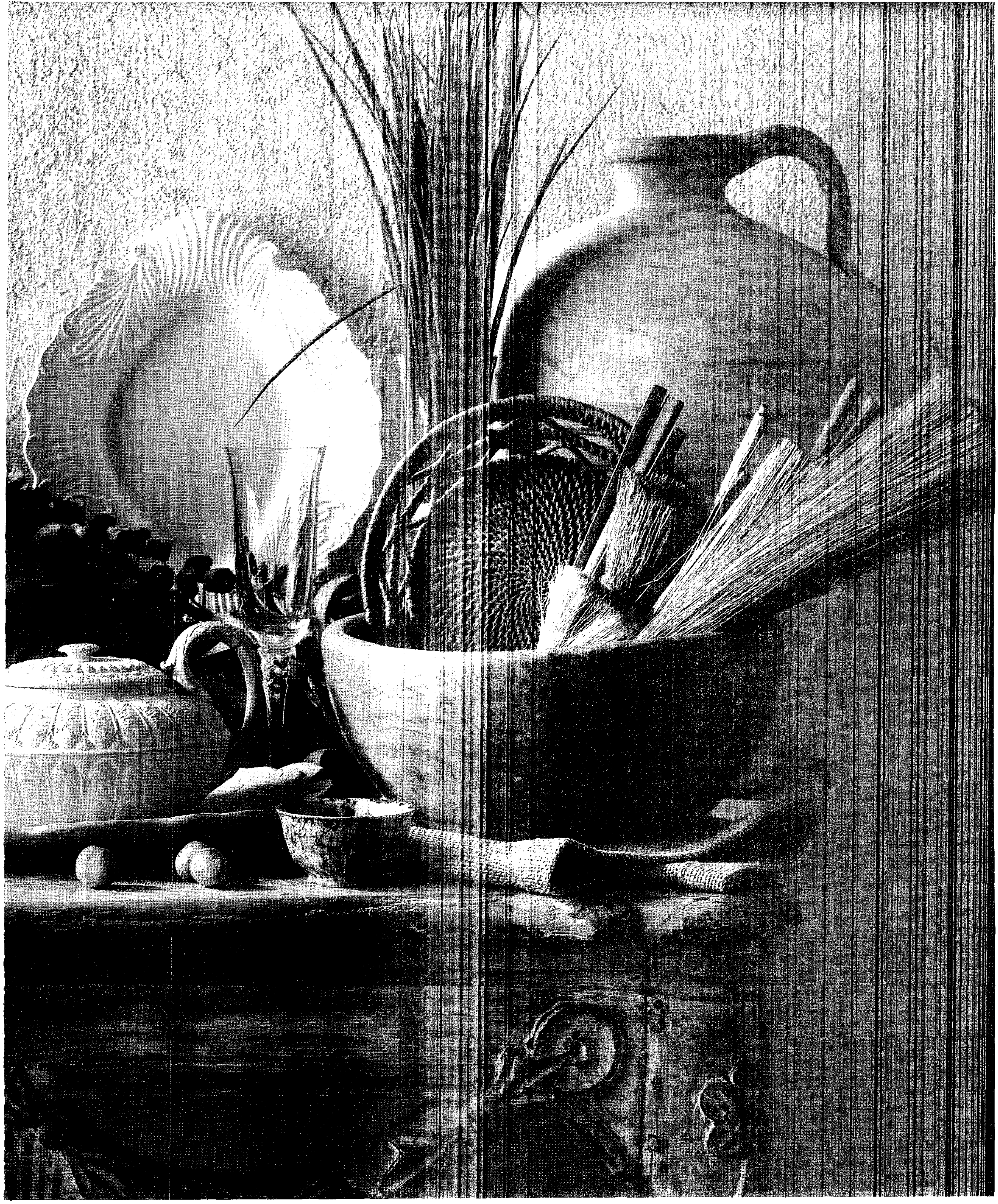
BY CORKY POLLAN

PHOTOGRAPHED BY BRUCE WOLF



Wedgwood drabware tureen ($575) and Ridgway ironstone footed fruit compote (part of complete dessert set, $2,500) at James II Galleries (15 East 57th Street, 355-7040). Brick-colored service plate ($35) at Bergdorf Goodman, seventh floor. Lacy creamware fruit bowl and platter ($350, atop stack of creamware dishes) at Niall Smith (344 Bleecker Street, 255-0660). Yorkshire shell dish (against wall, $285), Wedgwood caneware teapot ($350), and Staffordshire tortoiseshell-glaze eighteenth-century tea bowl ($450) at Leo Kaplan Antiques (910 Madison Avenue, at 73rd Street, 249-6766). Champagne glass ($14.80) at

Italian neoclassic console courtesy of Michael Capo Antiques, Ltd.

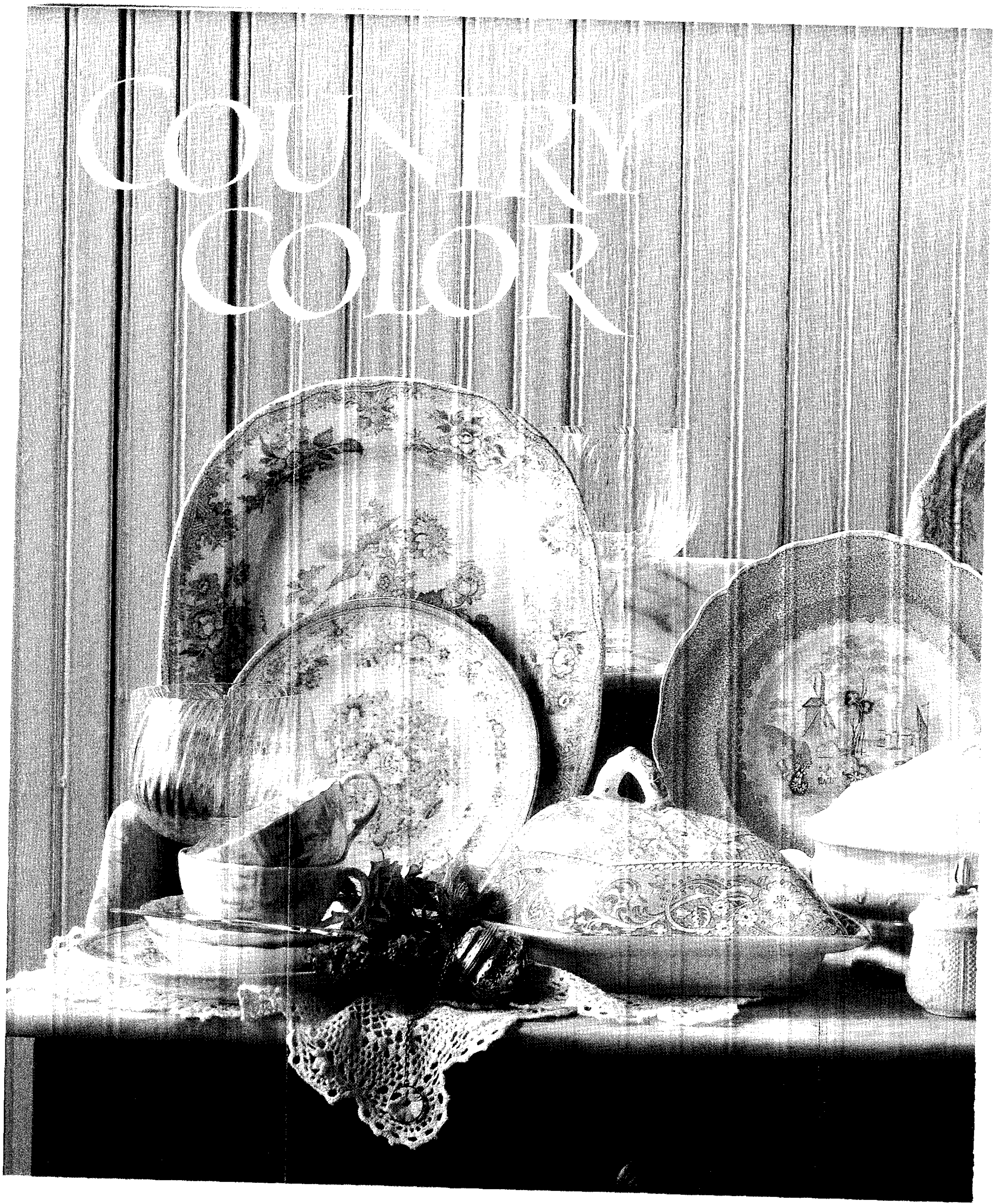


Country City (28 East 10th Street, 473-8861). Spanish terra-cotta water jug ($35) and polished wood bowl ($30) at Cobweb (114 West Houston Street, 505-1558). Rough-linen place mat ($8) at D. F. Sanders (386 West Broadway, 925-9040, and 952 Madison Avenue, at 75th Street, 879-6161). Antique green glass bottle ($13.50) at Wolfman-Gold & Good Company (484 Broome Street, 431-1888, and 142 East 73rd Street, 288-0404). Ridgway smearware platter (beneath teapot, two for $750) at Bardith (901 Madison Avenue, near 72nd Street, 737-3775).

Stylist: Pamela Zacha Cummings.

lowers courtesy of Twigs. Dried flowers courtesy of Saint-Rémy.

COUNTRY COLOR



Blue-and-white Staffordshire platter ($100), dinner plates ($75 each), cups and saucers ($50 a set), covered vegetable dish (rear, $150), and blue-veined fruit bowl ($200) at the English Way (115 East 60th Street, 308-6119). Pink-and-white "windmill" soup bowl ($40) and Maddock dinner plates ($75 each) also at the English Way. Ribbed goblets (two for $14.50), crocheted place mat (four for $35), and pots de crème *($12.50 each) at Wolfman-Gold & Good Company (484 Broome Street, 431-1888, and 142 East 73rd Street, 288-0404). Pink-and-white English transfer-pattern stoneware covered dish ($90) at Diane Love*

Marble-topped table courtesy of Abe's Antiques, Inc.

(851 Madison Avenue, near 70th Street, 879-6997). White John Alcock ironstone covered tureen ($90.80) and blue-and-white cup and saucer (far right, $36.80) at Country City (28 East 10th Street, 473-8861). Staffordshire pitcher ($90), pink-and-white saucer ($25), and sterling tea ball ($150) at Cherchez (864 Lexington Avenue, near 65th Street, 737-8215). Silver-plated shell dessert spoon ($17.50) at Fortunoff (681 Fifth Avenue, near 54th Street, 758-6660). Pink cotton-blend napkin ($3.50) at D. F. Sanders (386 West Broadway, 925-9040, and 952 Madison Avenue, at 75th Street, 879-6161)

THE UPPER GLASSES

BY ALEXIS BESPALOFF

AS THE MENUS ON THESE pages suggest, it's not difficult to entertain with style and originality. And it's even easier to select wines that are as distinctive as the meals they accompany.

But, whether you entertain casually or formally, there's no need to resign yourself to simple jug wines for three or four months of the year. Fine foods deserve fine wines, and if the meal is simple, there's no easier way to give the occasion a lift than to serve a very good bottle or two.

Dom Ruinart
Brut Rosé 1975
Chablis
Grand Cru
Vaudésir
Albert Pic & Fils
1982
Franciscan Vineyards
1982
Napa Valley
Johannisberg Riesling

Distinguished bottles complement fine meals and enhance simple ones.

Photograph by Joshua Greene.

Let me propose three wines that are interesting enough to intrigue as well as please your guests and that are well worth the extra cost. Champagne is always welcome as an aperitif; rosé champagne has the added virtue of possessing enough character to accompany a meal. Chablis is a classic white, good examples of which will enhance most summer dishes. Rich, opulent late-harvest Rieslings from California are not meant to be served with dinner, but after it. A glass of this wine will end any meal on a dramatic note.

PINK CHAMPAGNE has a frivolous image, and many consumers consider it a somewhat unsophisticated wine as well. It's true that cheap pink domestic "champagne" adds little to the image of sparkling wine, but producers in the Champagne region of France consider their rosé champagne a very serious wine indeed. It is usually even more expensive than a vintage brut; indeed, it is the most expensive champagne that some firms produce. Most rosé champagnes cost $25 to $30; several cost twice that. What's more, it's a relatively rare wine: Of the nearly 10 million bottles of champagne shipped to this country last year, only 1 percent—about 100,000 bottles—was rosé champagne.

This wine occupies a special place in the champagne hierarchy: It should have all the elegance associated with the best champagne but, because of the special way it's made, more body as well. As a result, although many connoisseurs suggest that serving champagne throughout a meal is not a good idea (it is, after all, a light, delicate white wine), a well-made rosé champagne, which has more flavor, will complement a variety of summer dishes. Also, the bubbles in champagne cut through cream sauces and certain fatty foods more effectively than even a full-flavored still white wine.

Champagne is, of course, a blended wine. A few months after the harvest, the directors of each firm make up a cuvée, or blend, from the three permitted grape varieties—Pinot Noir, Pinot Meunier, and Chardonnay—drawn from different districts within the delimited Champagne region. The cuvée, which maintains the house style from year to year, is then bottled with a measured amount of yeast and sugar. This causes a second fermentation in the bottle, which transforms the still wine into a sparkling one.

In the case of rosé champagne, however, once the cuvée has been made up, 5 or 10 percent of red wine—most often Pinot Noir from the village of Bouzy, Sillery, or Ambonnay—is added to give the wine its pink color. Champagne is the only region in France in which a vintner is permitted to make a rosé by mixing red and white wines. The traditional method of making rosé—leaving the skins of black grapes in contact with the fermenting juice just long enough to impart the appropriate color—is particularly difficult to control in Champagne. "The problem in

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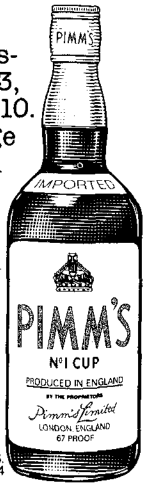

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making rosé champagne," explains Edmond Maudière, the *chef de cave* of Moët & Chandon, "is that Pinot Noir tends to turn orange as it ages, which is unattractive in what should be a pink wine. In some vintages we can't get the color quite right even when we try to make the cuvée, and we give up for that year."

There are more than twenty examples of vintage and non-vintage rosé champagnes available in New York. A few are rather wan in color and flavor, a few are too fruity and assertive, but most are very good indeed. I particularly like the flavorful but elegant and balanced Taittinger Comtes de Champagne 1975 ($60) and the well-defined Pol Roger 1975 ($25.95). The non-vintage Lanson ($24.99) and Laurent Perrier ($28.15) are both stylish wines. Three rosés that emphasize freshness and liveliness are Dom Ruinart 1976 ($30.75), Mumm 1979 ($29.95), and Perrier-Jouët Fleur de Champagne 1978 ($60). Dom Pérignon 1973 ($55), the oldest rosé on the market, is lighter in style, elegant, and subdued. (Note that most of these selections are available at lower prices at some stores.)

CHABLIS IS PROBABLY THE best-known white-wine name of all, primarily for the wrong reasons—the name is used throughout the world to label inexpensive white wines. True Chablis comes, of course, from vineyards situated around the village of Chablis, in northern Burgundy. The wine, made entirely from Chardonnay grapes, is bone-dry, relatively austere, and characterized by crisp acidity. Chablis tends to have more body and acidity than Mâcon Blanc, and because few Chablis producers still age their wines in oak barrels, the wine has a clean, direct flavor that is more refreshing than such richly textured, oak-aged Burgundies as Meursault or Puligny-Montrachet.

As recently as the 1950s, the annual production of this famous wine was not much more than 100,000 cases, because of damaging spring frosts. In the 1960s, growers developed techniques of combating frost; harvests increased, and vineyards that had lain fallow since the nineteenth century were replanted. The average annual Chablis crop is now about 1 million cases; there were 1.3 million cases made of the 1982 vintage—the one most readily found in stores today.

Chablis prices are now more attractive than they have been for years, but consumers must be selective when buying 1982s: Growing conditions were warmer than usual, so the wines are somewhat softer and less austere than those in a classic Chablis vintage, and a large crop usually results in slightly diffuse wines, without as much concentration of flavor as in smaller vintages.

Nevertheless, the extensive selection of 1982 Chablis now on the market includes many fine bottles. Of the three categories shipped (the fourth, Petit Chablis, is rarely seen), the biggest consists of wines labeled simply "Chablis." Although such 1982s as those of Moreau ($7.95) and Regnard ($7.99) are attractive, they are relatively light. It is among the single-vineyard wines labeled "*premier cru*" and "*grand cru*" that the most interesting 1982s are to be found, but even at this level it's a mistake to assume that the wines are good across the board, or that all the wines of a given producer are equally dependable. Some *premier cru* wines that I like include Les Vaillons of Long Depaquit ($8.99), Les Vaillons of Louis Michel ($10.99), and Montée de Tonnerre of Regnard ($9.99). Compared with plain Chablis, they are well worth the extra $1 or $2.

Grand cru Chablis is expensive not only because it comes from seven vineyards that are supposed to be the best in the region but also because it's scarce—of the 4,500 acres of vineyards in Chablis, only 250 are entitled to *grand cru* status. Some very good 1982 *grands crus* include Les Preuses of Simonnet-Febvre ($11.29), Vaudésir of Pic ($13.99), Moutonne of Long Depaquit ($13.50), and Blanchot of Robert Vocoret ($10.50).

THE LATE-HARVEST JOHANNISBERG Rieslings produced in California are not unique wines, but they are nevertheless special. They are made from grapes that have been attacked by *Botrytis cinerea*, a fungus referred to as the "noble rot," which also occurs in the Sauternes region of France and in many German vineyards. *Botrytis* shrivels the grapes, thus increasing the proportion of sugar in the remaining juice; it also transforms the taste of the juice, so that the resulting wine is not simply sweet but honeyed, complex, and intense.

The difference between late-harvest California Rieslings and Sauternes is not only the grape variety (Sauternes is made primarily from Sémillon, with a proportion of Sauvignon Blanc) but the alcohol content of the wine. Sauternes must have a minimum of 13 percent alcohol, and in the finest vintages it often attains 14 percent or more, which makes the wine quite heady. Rieslings, whether produced in California or Germany (whose sweetest examples are labeled "Auslese," "Beerenauslese," and "Trockenbeerenauslese"), usually have less than 10 percent alcohol, and ften no more than 7 or 8 percent. The wines, therefore, not only have the romatic bouquet of Riesling but are lso more delicate than Sauternes.

Some California wines labeled "Late Harvest," however, are semisweet and ery simple, without richness or inensity. Others are very sweet and syrupy, but lack complexity and elegance.

The terms most often seen now on California labels—"Late Harvest," "Select Late Harvest," and "Special Select Late Harvest"—are based, as in Germany, on the sugar content of the grapes at harvest, not the sweetness of he bottled wine. Fortunately for the consumer, the labels must show the amount of sugar in the finished wine, and that percentage is, I think, the most useful way of identifying specific bottles.

There are half a dozen fine examples of these late-harvest wines currently available—more than enough to satisfy he most demanding connoisseur and to transform any summer meal into a special occasion. Joseph Phelps Late Harvest 1982 ($12.95 a bottle), with 10.5 percent residual sugar, is an appealingly honeyed wine, with hints of apricot. Chateau St. Jean Select Late Harvest 1982, from St. Jean Vineyards ($18.75 a half-bottle), with 14 percent residual sugar, is a lovely wine in a different style, with more acidity to give it liveliness and to balance the sweetness. Phelps Selected Late Harvest 1980 ($17.75 a half-bottle), with 16.3 percent residual sugar, is a luscious wine with the additional complexity and concentration that come from bottle age. Franciscan Vineyards Select Late Harvest 1982 ($25.99 a bottle, $15.49 a half-bottle), with 19 percent residual sugar, is an intense and beautifully balanced wine.

Freemark Abbey has produced very sweet late-harvest Rieslings only in 1973, 1976, 1978, and 1982. Its 1982, which it markets as Edelwein Gold ($36 a bottle, $19.25 a half-bottle), with 21.9 percent residual sugar, is unquestionably rich and sensuous, but with an odd burnt-almond bouquet that sets it apart from the other examples listed. The richest, most intensely sweet wine of this group is Phelps Special Select Late Harvest 1982 ($23.95 a half-bottle), with 25.4 percent residual sugar. This extraordinary wine is not so expensive when you consider that it can be poured in small portions, like a liqueur.

Although sweet wines are usually referred to as dessert wines, bottles as unusual as these are best served on their own. The sweetness of a dessert will rob a late-harvest Riesling of some of its own sweetness, and will diminish it. Some people suggest fruits such as raspberries or strawberries; however, their acidity will suppress the acidity in the wine and make it taste sweeter but less balanced. These memorable wines deserve to be savored on their own. ■

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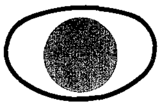

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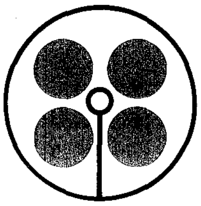

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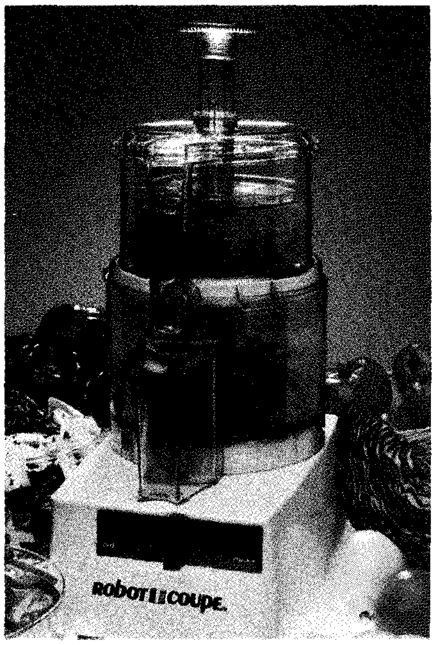

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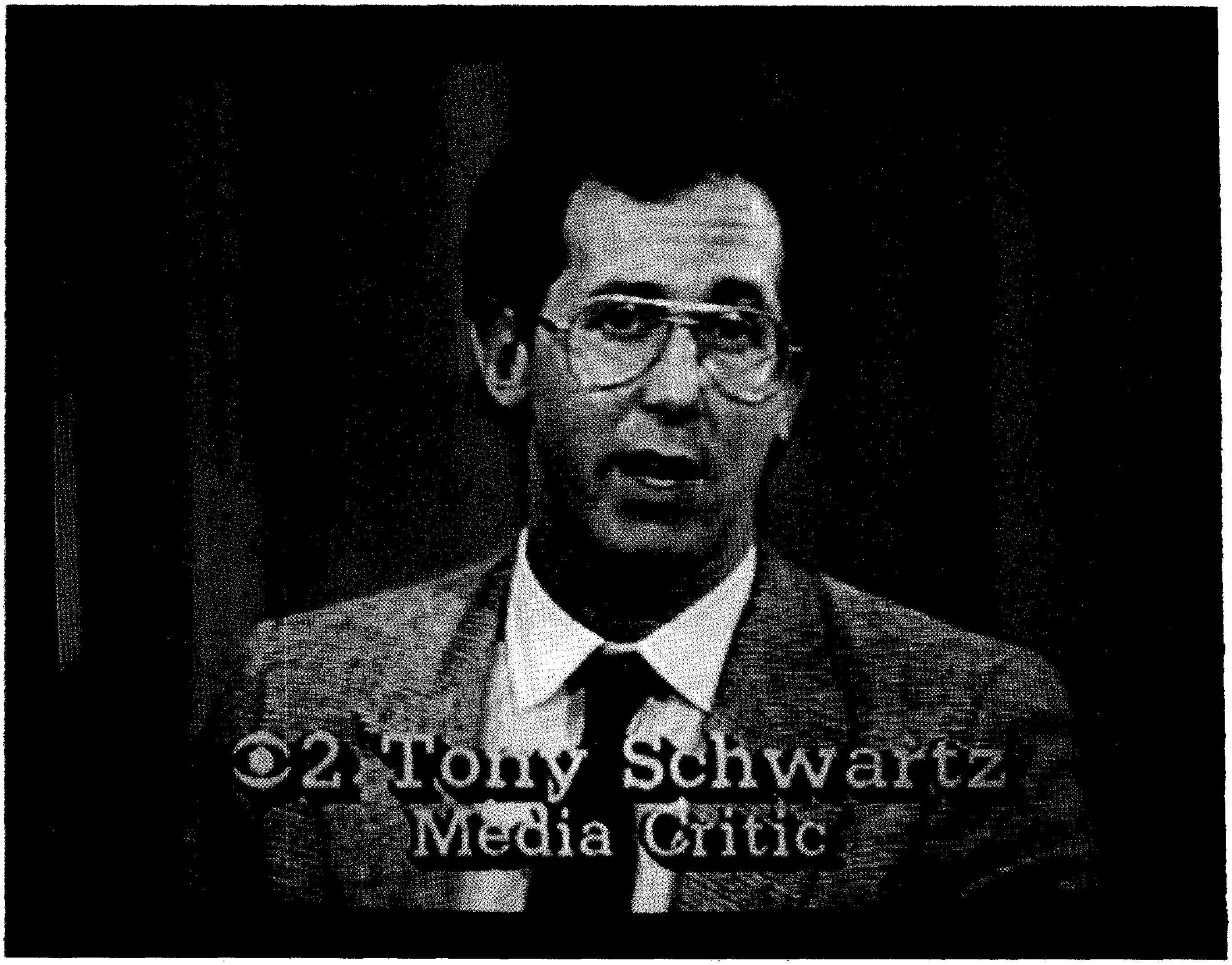


"My friends told me I was a natural on TV, and the notion that I might be good without even trying was intoxicating . . .

The Natural

By Tony Schwartz

My Short, Harried Life as a TV Star

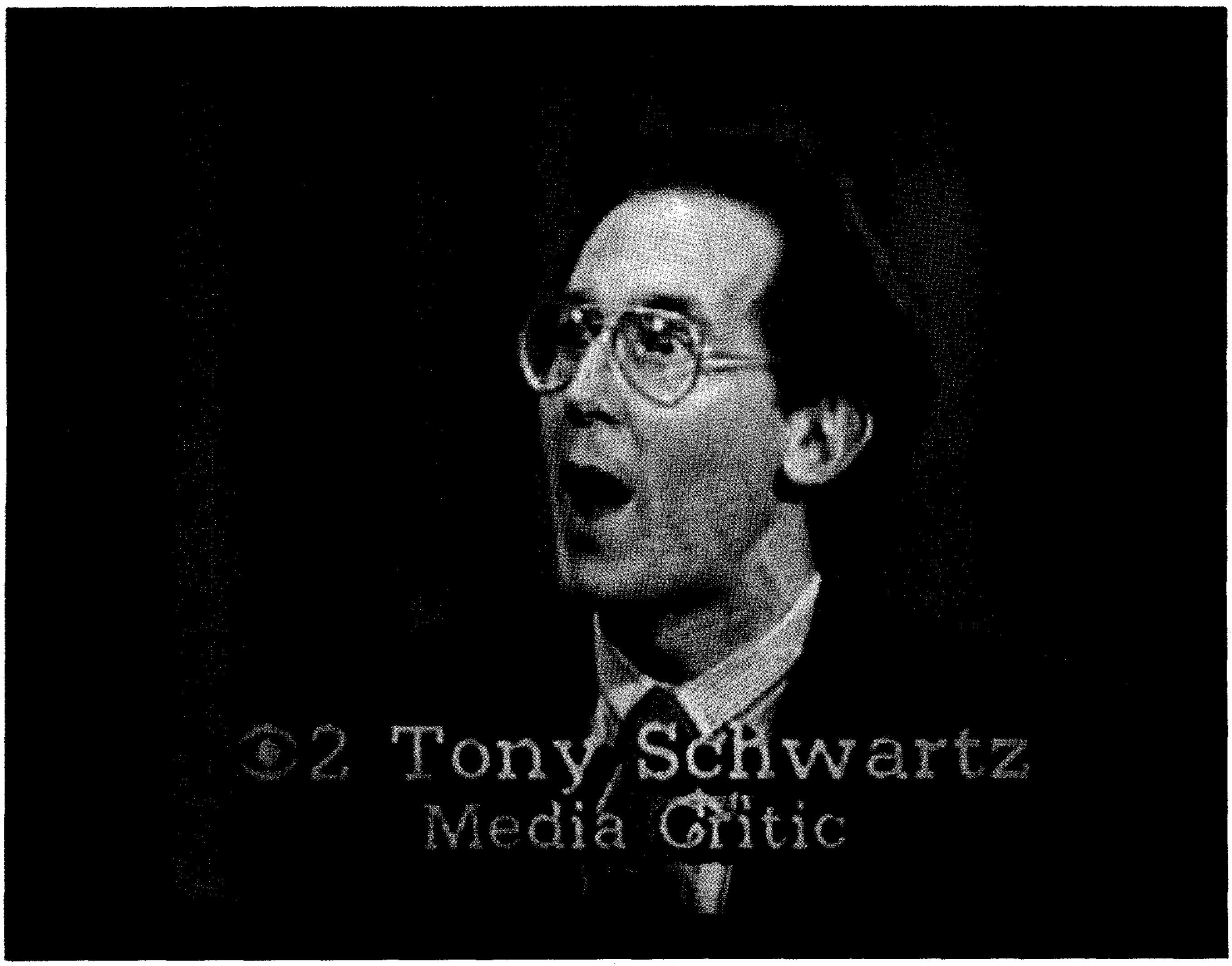
MY AMBITION TO BE A TV star was born on a cold winter morning two years ago. I was sitting in my cubicle at the New York *Times,* drinking a cup of vending-machine coffee and staring at my word processor, when the phone rang. The voice at the other end belonged to a producer from the *Donahue* show. She wanted to know if I'd be willing to be one of Phil's guests on a program about television critics.

My heart began to race, but I tried not to let on. I was, after all, being paid by the *Times* to write about television, not to be on it. There was my professional dignity and my detachment to consider. Then, too, there was my vanity. I decided to strike a balance. I said yes, but as coolly as I could.

The experience of participating in a show I usually watched from my bedroom was almost dreamlike. What I remember most about *Donahue* is how fast the hour passed. At first, I was nervous—friends noticed by the stilted way I spoke. I found myself using words like "narcotizing" and "desensitized" for the first time since Psych 454 in college. But eventually I loosened up. I even started calling Donahue "Phil," as if we were old buddies.

Just about the time I felt relaxed enough to crack a joke or two, the show came to an end. Afterward, members of the audience stopped by to chat. Most were middle-aged housewives with questions about *Dallas* and *The Love*

Photographed by Donal Holway.



. . . but by the time Michele Marsh had finished introducing me on my debut on *WCBS-TV, I was near panic."*

Boat, but one of them was a dapper, silver-haired man in his early forties named Peter Lund. He was the general manager of WBBM, the CBS-owned station where *Donahue* is taped—and one of the best local news stations in the country.

"You guys were terrific," Lund said to me and my fellow TV critics, Gary Deeb and Tom Shales. "You ought to take your act on the road."

My friends said the same thing when I got back to New York. You're a natural on TV, they told me.

I laughed them off, but secretly I was thrilled. Please understand: I'm the guy who took 118 ballroom-dancing lessons at Fred Astaire but still can't do more than three fox-trot steps. I'm the would-be fashion plate who spends 40 minutes trying to match tie, jacket, and shirt but never seems to get it quite right. I'm the fellow who rewrites a paragraph, like the one you've just read, 67 times—and still isn't satisfied.

The notion that I might be good at something without even trying was, frankly, intoxicating.

I've rarely had that notion since.

About a year after the *Donahue* experience, I left the New York *Times* to write articles. Almost immediately, I auditioned to become a media critic for ABC News. To my astonishment, I didn't get the job. A couple of other possibilities arose, but nothing came of them either.

Six months had passed when I suggested to the editor of this magazine a story about the effort at WCBS to introduce a more serious approach to local news. For years, the formula for ratings success in New York has been to fill newscasts with sensational film of fires and murders, fluffy features, and trivial chatter among the anchors. But now WCBS was paying attention to more substantive news. The man in charge of the effort was Peter Lund, who'd just been imported as general manager from WBBM.

Somehow, I could never quite get around to doing the story. I canceled so many lunch dates with Lund that it became a running joke between me and his secretary. Finally, I was too embarrassed to cancel again. We met at the Jockey Club, and Lund brought along his news director, Frank Gardner, a man as intense and excitable as Lund is cool and corporate. We talked casually about WCBS for a few minutes. Then, out of nowhere, Gardner asked if I might be interested in joining the 5 P.M. news as a media critic. Suddenly, I'd become popular. Only a week or so earlier, I'd received a call from a fellow I'd never met asking if I'd be interested in trying out as a host of a show about books. The producers hoped to get a cable network to pick it up.

The WCBS offer was something else. I'd written harshly about local news, and I hardly expected to be rewarded with a job. But Gardner explained that he was in the midst of hiring "experts" in areas ranging from politics to medicine. He wanted to beef up the show and set it apart from the celebrity parade on WNBC's *Live at Five.* The other reason, I learned later, was that it's a lot cheaper to fill time by having a few experts talk in a studio than it is to send a reporter and a camera crew into the field to gather stories.

My first instinct was not to act excited by the offer. My first thought was "When do I start?" My first words were "There goes writing a story about the station."

"Anyone can do that," said Gardner. He and Lund suggested that I audition by writing a piece and then reading on-

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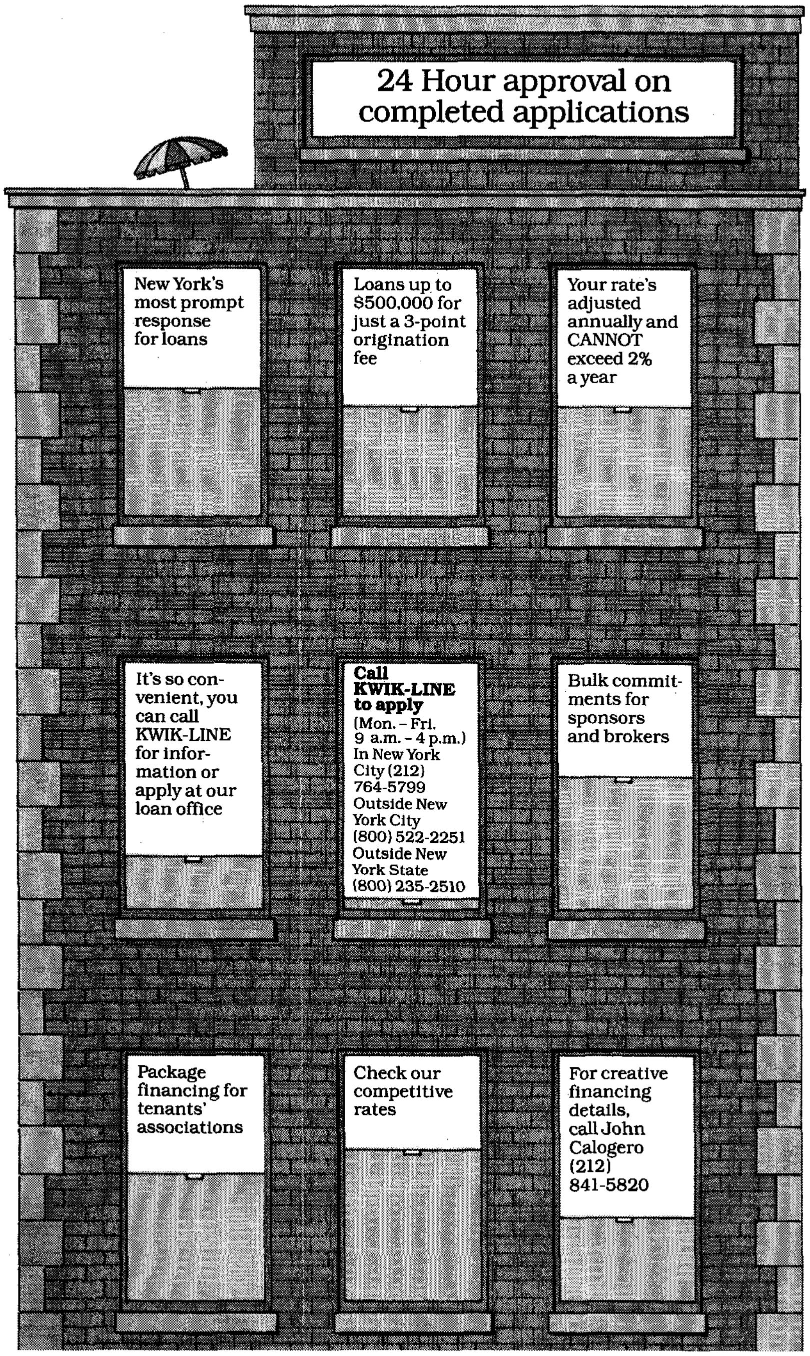
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camera. I suggested an alternative: appearing on the five o'clock news live one day, as a guest. I would talk about whatever subject they wanted. That way, if they decided not to hire me, no one would have to know that I'd auditioned. Also, why not play to my strength? I knew I could answer questions. I'd never tried reading.

A date was set. What I forgot was that the 5 P.M. news falls in the middle of rush hour. Thirty minutes before my scheduled appearance, on what turned out to be one of the most sweltering days of the summer, I found myself stranded on a midtown street corner. With no cabs in sight, I took the subway. By the time I arrived at the station, minutes before airtime, sweat had completely soaked through my shirt. I couldn't help laughing at how ridiculous I looked. That was good; it served to relax me. Nerves get in the way of being a natural.

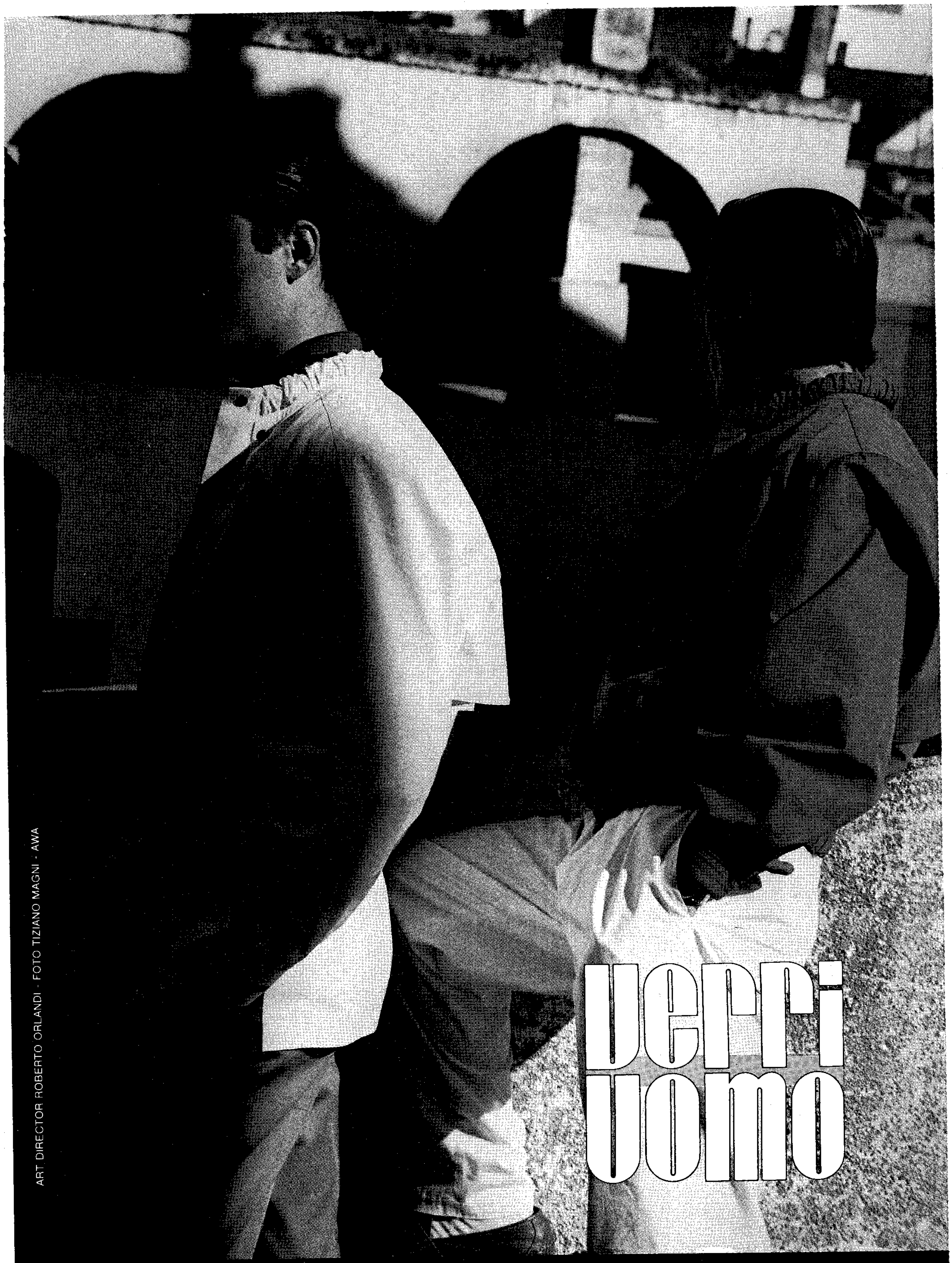
The next thing I knew, I was sitting in a swivel chair across from Michele Marsh. Like many men in New York, I'd had my late-night fantasies about Michele. Now here we were, knee to knee, talking television. It was surreal. She smiled, and I smiled back. She lobbed some softball questions at me, and I swatted them out of the park.

When I came out of the studio, Frank Gardner was beaming. I had a job offer. I was to start three weeks later, and I'd appear twice a week, for about three minutes each time. I could talk about anything relating to the media: television, newspapers, magazines, even books. At one point, I figured out that if you just counted my time on the air I was earning approximately $150 a minute. By any normal standards, that is preposterous. But this was local television, where weathermen can earn $500,000 a year. By that standard, I thought they were getting off cheap.

The one catch in my contract was that it was guaranteed for only the first 26 weeks. Then it would be subject to renewal every thirteen weeks. But that didn't seem relevant; this was going to be a cinch.

I SCARCELY GAVE THE JOB ANOTHER thought over the next three weeks. The morning before my debut, I awoke and sat bolt upright. It had suddenly hit me: I wasn't going to be able to just wing it, the way I had on *Donahue* or on the tryout I'd agreed to do for the books show. Instead, I'd be expected to choose a subject, write a script, and read it from a teleprompter. I also realized I didn't have the faintest idea what all that involved.

Picking a subject proved easy enough: My first week coincided with the controversial airing of *The Day After.* I watched a tape of the movie, sat down, wrote a short review, and brought it in several hours before airtime. The pro-



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ducer of the show, a sweet, low-key fellow named Don Scott, read it. He didn't suggest a single change—more evidence, I figured, that TV came easily to me. Scott did mention in passing that the review was a little long. I was astonished: It ran less than two double-spaced typewritten pages, no more than 500 words, half the length of a single column in the New York *Times*.

Next, Scott told me to type up my review on script paper, using a typewriter that produced oversize letters. That script was what got rolled through the teleprompter. Each oversize line was the equivalent of one second of speaking time. When I brought Scott the retyped review, he began writing words in the left margin like "Full-Frame Adda" and "ENG." I had no idea what they meant.

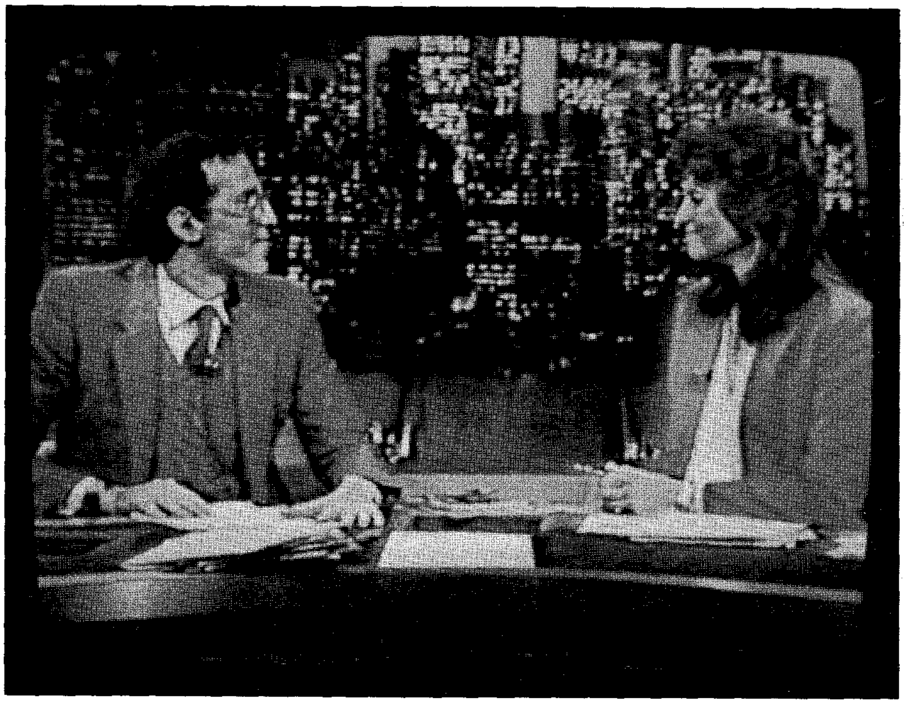
"Don't worry," Scott said. "You just watch the tall lady on the studio floor. She'll tell you when to start talking and when to stop. In between, we'll roll some clips from the movie."

I nodded. I was beginning to realize that there was more to this business than I'd expected. I felt like a stranger in a very strange land.

The time for my debut arrived. During a commercial, I sat down next to Michele on the same swivel chair where I'd been her guest the month before. This time, I was one of the guys.

"I like your purple tie," Michele said. "My whole apartment is done in purple. You have to come by and see it some time." If she was trying to put me at ease, it didn't work. I was near panic. By the time Michele had finished introducing me, my heart was beating so hard I feared the microphone on my tie might pick up the thumping. As my words came up on the teleprompter, I dutifully recited them, but for all they meant to me, I might as well have been reciting recipes. Afterward, everyone told me that I hadn't seemed nervous at all.

They'd been kind enough to lie to me. When I watched a tape of the segment, I noticed that my head listed so far to the



With Michele Marsh: *"I'd had my fantasies about her—now here we were, knee to knee."*

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left that my ear nearly made contact with my shoulder. William Buckley does the same thing, but he makes it look rakish and thoughtful. I looked like I had a stiff neck. That wasn't all bad. If viewers assumed I was in pain, at least that explained my sickly smile.

Shortly after my segment, anchorman Jim Jensen did an interview with Dr. Edward Teller, the nuclear physicist. I watched on one of the three TV screens in Frank Gardner's office. Jensen's questions seemed sensible enough, but Teller's responses were hysterical, defensive, and overbearing. Jensen was forced to counterpunch. It was weirdly interesting to watch, but hardly enlightening. When it was over, Gardner turned to the others in the room. "Now, that," he said, "was great television."

IT DIDN'T TAKE ME LONG TO UNDERSTAND what he meant. Confrontation makes good drama, even when it leads nowhere. Viewers, after all, have been raised on a prime-time diet of endless action. It's not coincidental that the most popular TV shows that deal with issues are *60 Minutes, Nightline,* and *Donahue.* All are grounded in confrontation. Ted Koppel and Phil Donahue, for example, are masters at inciting and then refereeing battles among guests. There is rarely resolution, but the cross fire is often exciting. Not so commentary. Even a polished performer and lucid writer like Bill Moyers has a hard time generating interest when he delivers his commentaries dead-on to a camera.

I was no Bill Moyers, of course, and it occurred to me that one way to dramatize my pieces was to make sure they were accompanied by pictures. If I was going to talk about the success of prime-time soap operas, I would get tape excerpts from *Dallas* and *Dynasty.* If I was going to talk about new trends in TV advertising, I'd show some commercials.

Unfortunately, I didn't know anything about production, so I needed help whenever I wanted to dress up a piece. The problem was that WCBS had hired people like me precisely in order to save money on production. Don Scott did his best to get me help, but it always required pulling someone off something else. Invariably, we ended up throwing together my pieces at the last minute, and inevitably, something would go wrong on the air.

One day, I got to the spot in my script where we'd agreed to run a twenty-second tape excerpt from the show I was reviewing. The floor director's job was to signal me when the tape ended, so I'd know when to resume reading. The excerpt played, but no cue came my way. I looked up at a monitor and noticed that it had gone black. In a panic, I began to read into darkness. The floor director signaled for me to stop. When

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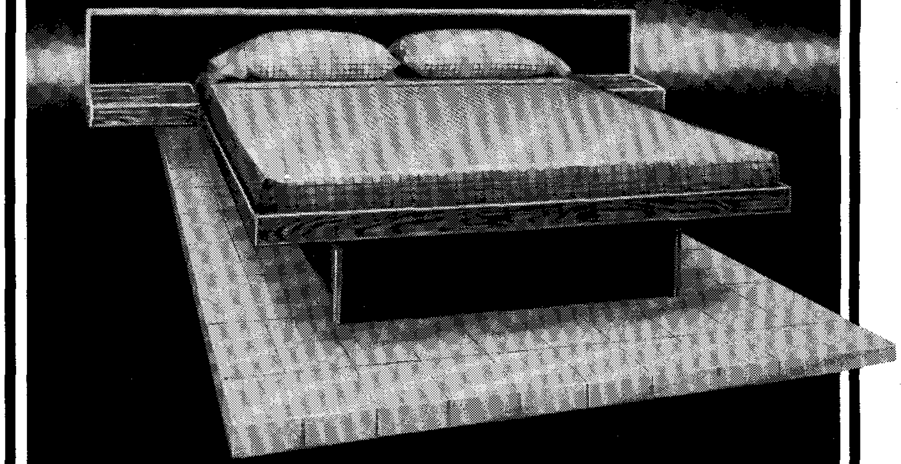

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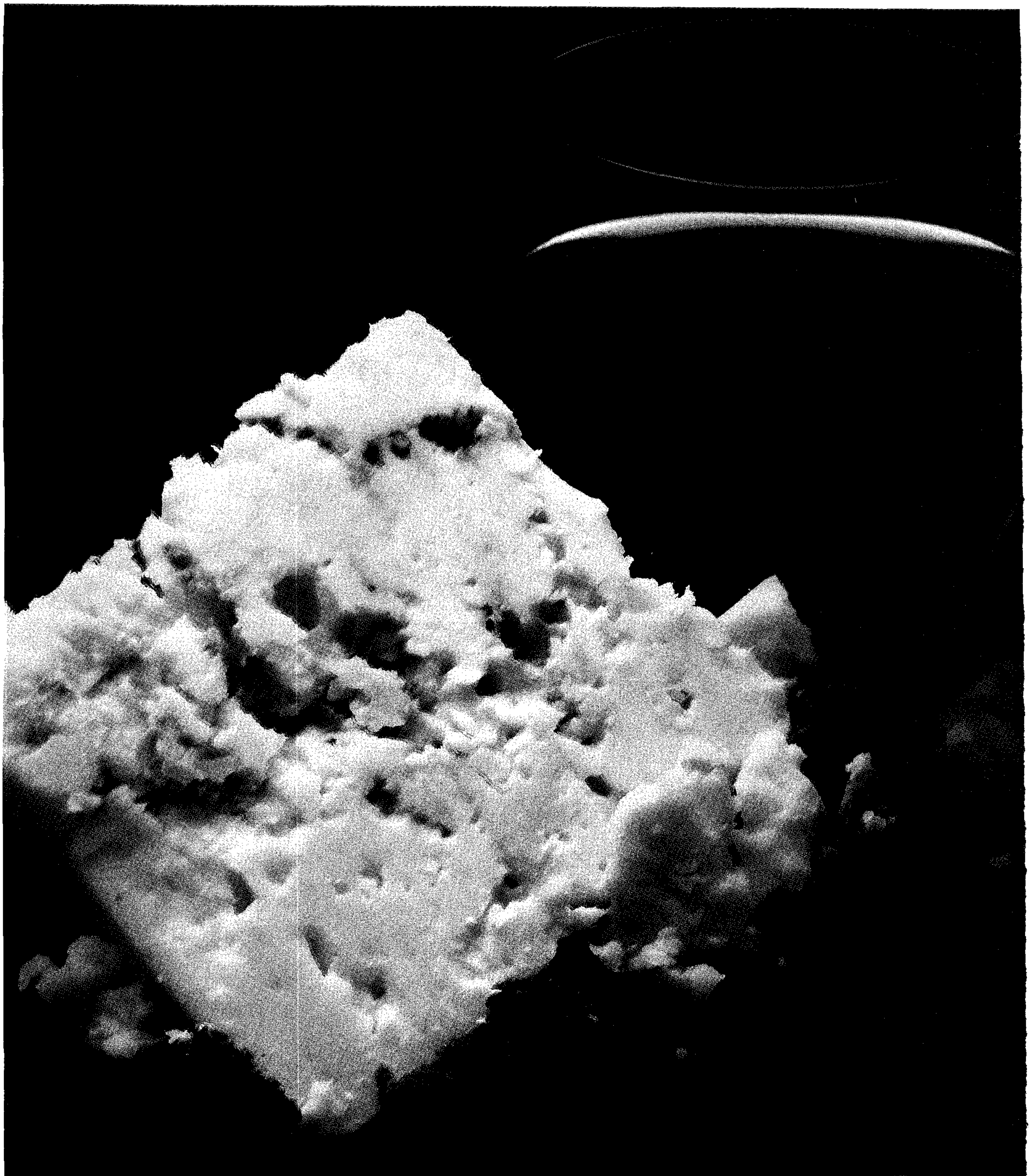

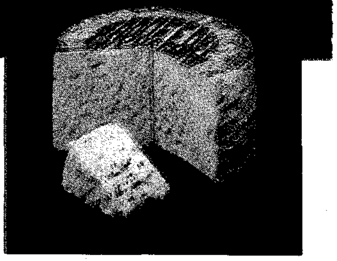

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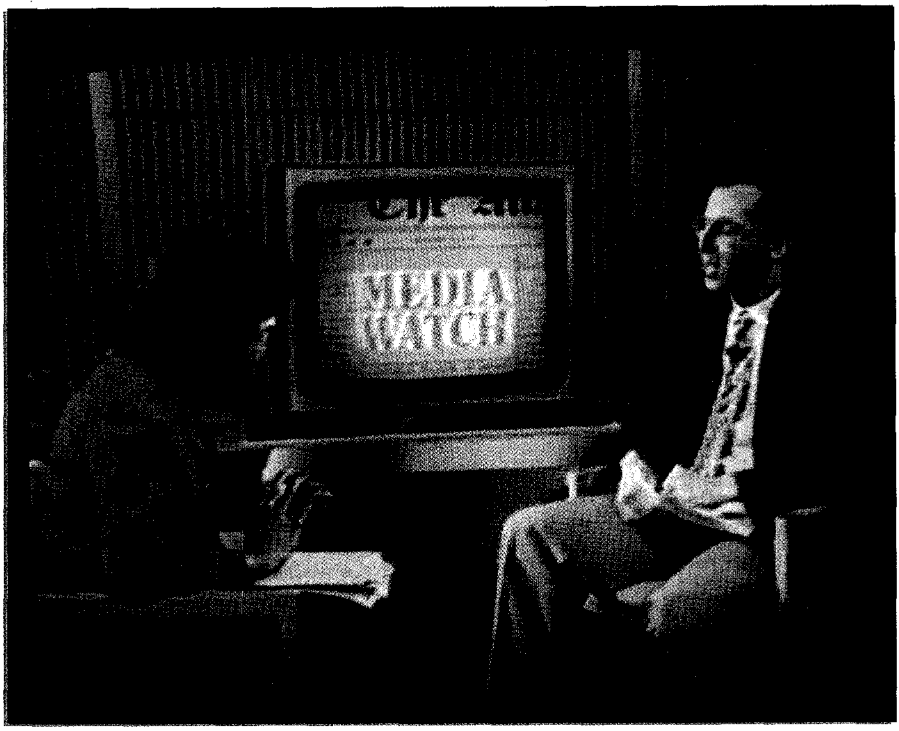
my face appeared on the monitor, she motioned wildly for me to start over. Unfortunately, my microphone had been on the whole time. Viewers were treated to consecutive readings of the same paragraph.

About the fifth time something equally horrifying happened, I decided to junk the idea of using pictures. I figured I'd just write shorter pieces. Two minutes might not be enough time to say much that mattered, but it was more than enough time in which to be boring.



With Carol Martin: *"Among the anchors, she did the best version of herself."*

I came to that conclusion the hard way. One evening, in the middle of watching a tape of one of my pieces, I began to nod off.

Writing shorter did have its advantages. One was that it gave me less to read. I'd noticed that after about 30 seconds of reading, I'd frequently start to feel a catch in my throat that I simply couldn't ignore. Clearing your throat on live television, I can assure you, is far from an elegant act.

Writing shorter also compelled me to write more simply. In the beginning, reviewing the NBC mini-series *Kennedy,* I had written this sentence: "The producers obviously mean to steer a middle course between those who mythologize Kennedy and his revisionist debunkers." Quite a ponderous mouthful. After a month on the job, I'd taken to writing reviews that began like this: "MTV. Music television. Rock videos. The phenomenon of the moment. *Rolling Stone* hates it. The cable industry loves it. The more I watch it, the less I like it. The more I think about it, the angrier it gets me."

Not exactly subtle or stylish writing, but it does make the point. The problem was that once I'd cut back to 250 words I couldn't hope to fit in much beyond the superficial and the obvious.

NO ONE AT THE STATION EVER commented one way or the other on the quality of my writing, but the subjects I chose were a matter of considerable debate. Gardner urged me to do more local-media stories. I felt that was too limiting, and I particularly wanted to talk about the media's role in the presidential campaign.

I came to believe that the real issue was that my bosses believed my interests were out of sync with those of the audience. "I think you ought to write more with the *People/TV Guide* crowd in mind," I was told. Gardner suggested that before settling on a topic I ask myself the question, "How does this story affect the people I'm telling it to?"

I bridled. That was pandering, I told him. I chose stories because I thought they were worth knowing about. He bridled back. "Just because you're aware of your audience doesn't mean you're pandering to them," he said.

He was right. Secretly, I thought one problem was that the average viewer wasn't much interested in media issues.

The best solution was to disguise what I did. Each month, for example, I did a list of media bests and worsts—the most overexposed star, the best new TV show, etc. Lists go over well. They're a way to pass on a lot of information in bite-size pieces. Lists also let me talk about the sort of books that don't often get discussed on local television. At Christmas, I offered a list of books as suggestions for last-minute gifts. It included books I'd read and liked—or felt I should have

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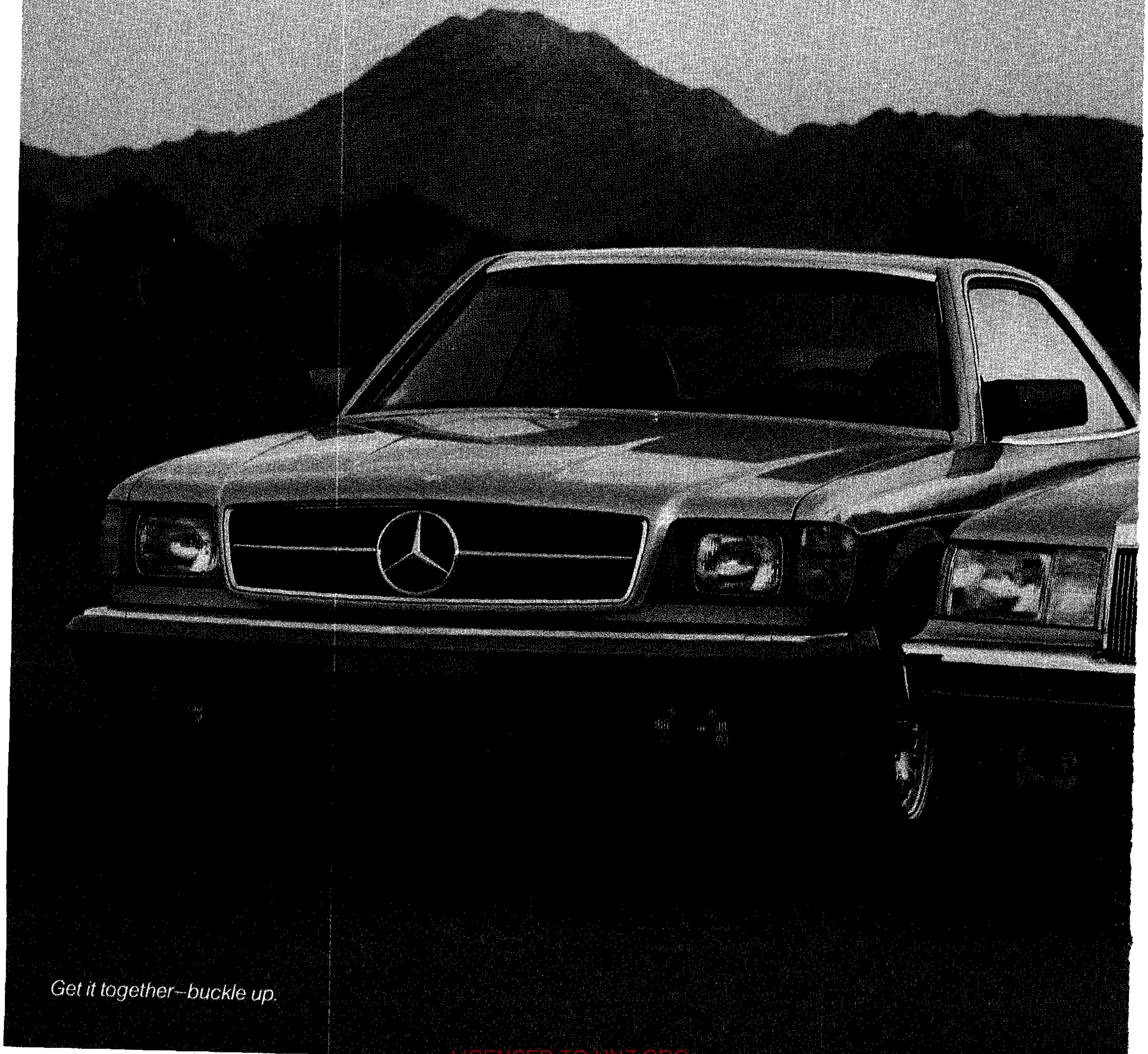

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read. Among the former were *August*, by Judith Rossner, and *The Color Purple*, by Alice Walker. Among the latter were *Hugging the Shore*, by John Updike, and *The Price of Power*, by Seymour Hersh. I suspect the list didn't win me any points from my bosses.

IN ANY CASE, THE ISSUE OF HOW I came across on the tube was causing far more concern than what I said. When I began, Gardner had made a point of saying that he didn't want or expect me to come across like the typical WCBS personality. "We didn't hire you for your pretty face," he told me. That could be taken two ways, but I assume Gardner meant I'd been hired for my intelligence. If so, it soon proved to be beside the point. After a honeymoon period, Gardner called me in. He explained that my self-consciousness on the air was getting in the way of what I said. Viewers were willing to accept differences, but only in people who were identifiably different—genuine characters. He cited Dan Dorfman, the station's business expert, as an example. Short, bald, and mustachioed, Dorfman has a high-pitched voice and a Brooklyn accent. He was so obviously different, Gardner explained, that viewers could accept him on his own terms. My problem was I just looked nervous.

Peter Lund gave me some of my first advice: to stop wearing those brightly colored, multi-striped sweaters and shirts. This was a blow. I thought I looked rather sporty. On television, however, anything busy tends to oscillate madly on the screen. I hardly needed something else to distract viewers. I went out and bought a blue pinstriped suit. It made me look more like my colleagues.

Gardner's first advice had to do with posture. He'd noticed that I had a tendency to lean far back in my chair. The result, he said, was that I came off as distant and uninterested. He suggested I sit up straighter, lean forward in my chair slightly, and try selling my stories on the air with the same intensity I showed when I pitched them to him in person.

I took his suggestion. Perhaps it was just having something to concentrate on besides reading, but I could feel a difference. When I came out of the studio, Gardner was waiting for me. "That was great television," he said. "You really jumped out of the screen."

I'd begun to understand that the challenge of being on television is not to be natural and relaxed but rather to *seem* natural and relaxed in a very unnatural and unrelaxed setting. What that requires is a performance. Ideally, you play the role of yourself, despite all the distractions: cameras, hot lights, time limits, and producers signaling at you constantly while you're trying to read from the teleprompter or conduct a conversation. It's no more natural to kick back and relax on television than it is for a Miss America contestant to smile as she parades up the runway in a bathing suit. Smiling believably and looking relaxed in those settings requires acting. Which is why it's hardly surprising that in a TV movie such as NBC's *Special Bulletin,* which centered on a fictional television network, the actors made such believable television newscasters.

Among the anchors, I felt that Carol Martin did the best version of herself on the air. In person, she was friendly, easygoing, and casual. On the air, she projected exactly the same warmth. I suspect that fact—far more than her being a woman, or black, or a proven reporter—was why she'd become an anchor. It happened that she had had more reporting experience than many local anchors. But it was also true that plenty of reporters had more experience than she did.

It's not necessary to re-create yourself on the air as Martin did. TV newscasters can create characters just as actors do. Take Warner Wolf. He happens to be an enthusiastic and genial fellow in person. But on the air he is positively hyper. No human being can get as excited as Warner seems to get about every single sporting event. His genius is in making you believe he's that excited. It doesn't hurt that he comes from a vaudeville family.

My own success at performance did not endure. When I was just answering questions, freed of the technology, I could seem quite natural. But reading from the teleprompter continued to befuddle me. At one point, Gardner suggested that rather than addressing the camera I ought to think of it as a friend. Make the machinery more human. Method acting.

Next time out, I dutifully tried to imagine that the hulking camera before me was my best buddy. It was hopeless. I'm a literal person, and cameras look like cameras to me. If anything, I'd begun to think of the teleprompter as something of an enemy. Invariably, my script rolled by me too fast, and I found myself playing catch-up. Actually, the person feeding my script into the teleprompter was merely adjusting to me. My nervousness made me read quickly, and when I sped up, so did he. At that point, I was afraid to slow down, lest a sentence sail by without me.

Then there was the teleprompter's unreliability. The anchors on the show, seasoned by dozens of mishaps, had often warned me not to depend on it. As a result, I always took a written copy of my script onto the set and placed it in my lap. The anchors could instinctively flip the papers in front of them to keep pace with their reading. The best I could do was to flip pages of script whenever the thought occurred to me.

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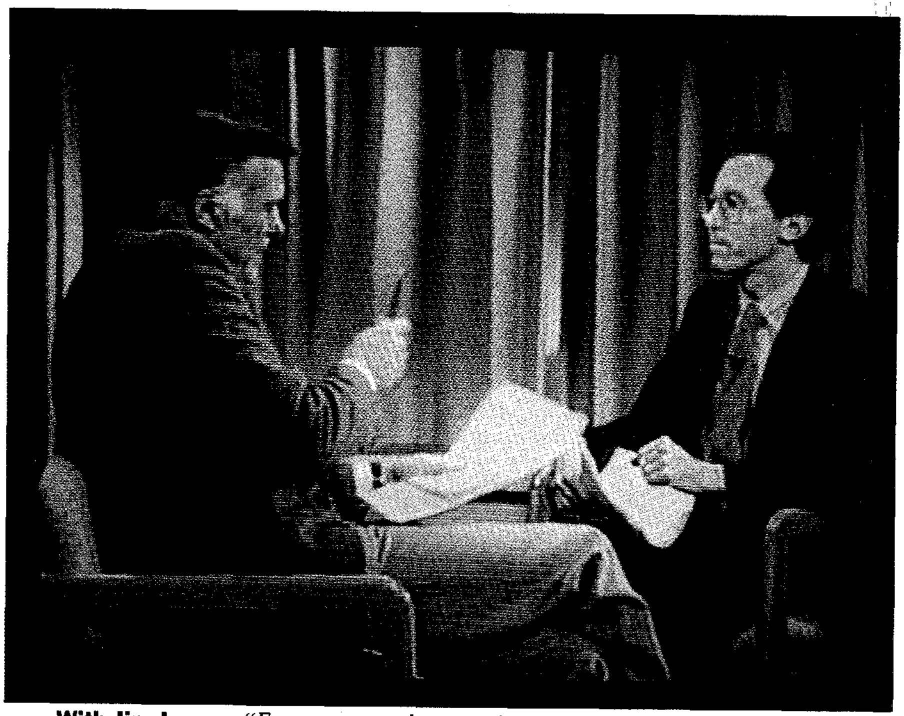
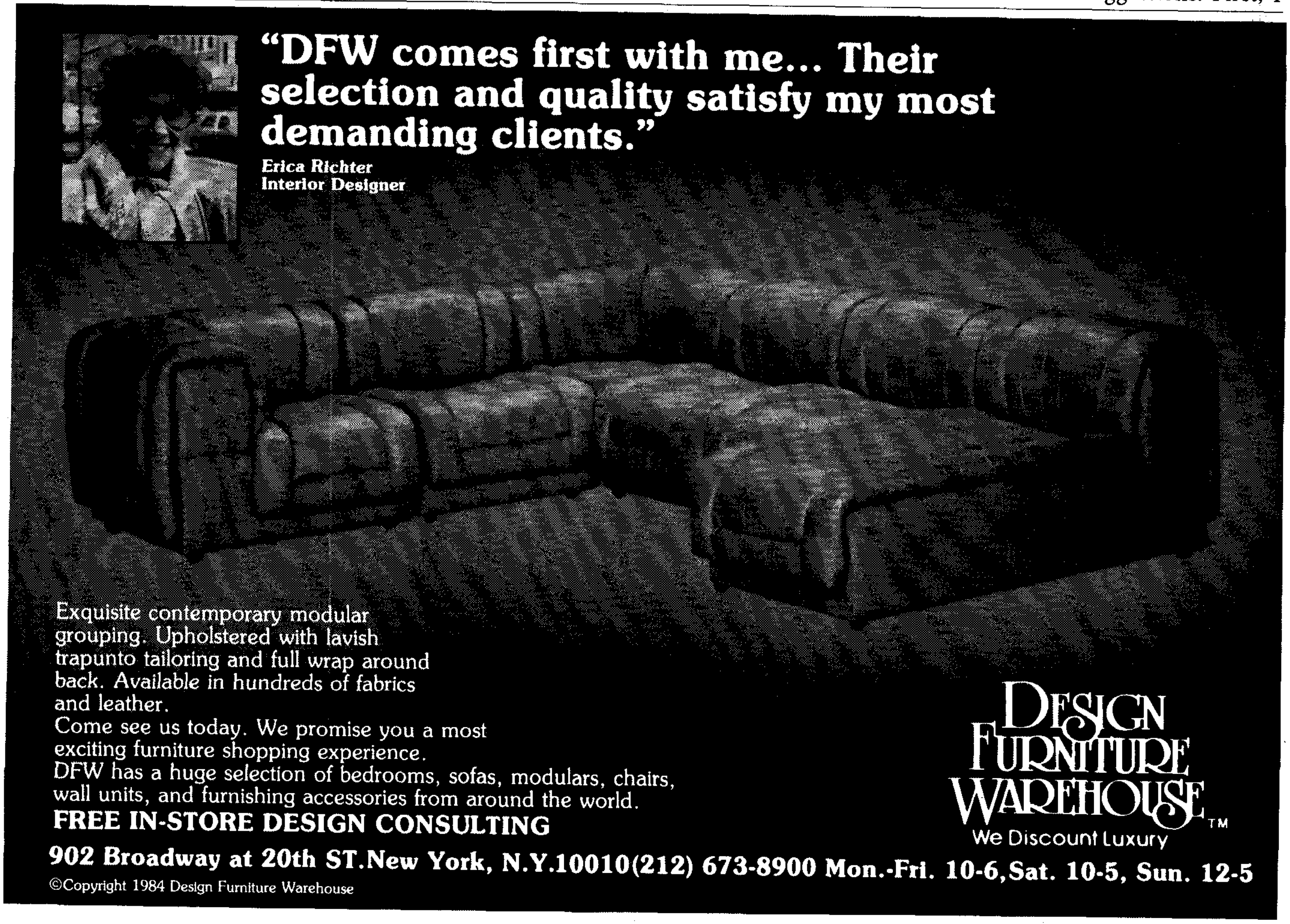
came. I was reading from the teleprompter when some gibberish appeared in place of my script. If the gibberish had been a weather report, I'm sure I would have read blithely on. Instead, terror gripped me. For lack of anything better to do, I looked down. By some miracle the correct page was staring at me. I managed to pick up where I'd been cut off. When I came home and looked at a tape, there was just one sign that something worse than usual had happened. My pupils were completely dilated.


With Jim Jensen: *"Even as an anchorman, he retained a journalist's instincts."*

ABOUT THIS TIME, GARDNER called me into his office for another chat. Listen, he said, there's a woman, an outside consultant, who works with some of our other talent to make them better on-air performers. I'm not trying to remake you in our image, and you don't have to go see her. But she might help, and we'd be willing to pay for you to see her—as often as you like.

I got the hint. What did I have to lose, anyway? I went to visit Lilyan Wilder. Diminutive, demanding, and high-strung, she could be abrasive, but I found her bluntness bracing. Both of us, for example, were irritated when WCBS hired one of her competitors, a consultant named Jack Hilton, to be the station's "political analyst." His job was to talk about image-making as it affected the presidential campaign. Secretly, I think both Lilyan and I felt we had more to offer than Hilton did. I found what he said quite vacuous. But he said it well—smoothly and coolly—and that went a long way.

It was Lilyan's job to improve on-air performance, and with people who had experience, she worked on fine-tuning delivery and improving elocution. The first thing she noticed was my tendency to drop my *l*'s and my *s*'s. It didn't take long for her to realize, however, that I had more pressing problems to solve. After watching several of my tapes, she made a number of suggestions. First, I



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should begin underlining key words in my script that merited emphasis when I read. Second, rather than simply answer the questions I was asked, I should try to engage the anchors in conversation. That would make me seem less forbidding, more friendly. Third, I should know my script cold before airtime —so that even when I read it wouldn't *seem* as if I was reading.

It was all sensible advice, but I found it hard to keep it straight—particularly when I got on the air. It reminded me of trying to process four separate instructions from a tennis pro about how to fix my backhand. Then, too, I did not always get the same advice from Lilyan that I got from my bosses. For example, she pointed out that I tended to speak very quickly and very loudly. Such intensity, she suggested, could be off-putting and alienating to viewers. I should try slowing down and cooling out. Her point seemed reasonable to me. But Gardner had given me precisely the opposite advice several weeks before.

THE MORE I STRUGGLED, THE more I marveled at how smoothly and effortlessly the three 5 P.M. anchors—Jim and Michele and Carol—appeared to read from the teleprompter; how unflappable they were, even when the technology broke down; how easily they accommodated the chaos that is endemic to a live news show.

At the same time, I was surprised at how little they seemed to do off the air. Often, the anchors did not even look at the news they were going to read until shortly before broadcast time. They arrived at the station sometime after midday, but I could never figure out how they passed the hours when they weren't on the air. (Jim anchored at 5 and 6 P.M.; Michele at five and eleven; Carol just at five.) Hair and makeup were fairly time-consuming for Carol and Michele. All the anchors had fan mail to answer and requests for lectures and charity appearances to consider. I assume that they at least perused the local newspapers. Occasionally, they'd wander out of their offices to glance at the story lineups for the shows they were on.

Interviewing guests required some preparation, but if my experience was typical, it didn't amount to much. A half-hour or so before show time, I would go to see the anchor I was working with that day. Unless I specifically requested it, none of them would ever read my scripts. Instead, I'd summarize what I planned to say. Then—except if I was with Jim, who liked to respond spontaneously to what I said on the air—I'd usually suggest several questions that might be appropriate to ask me.

Most often, I worked with Michele. I grew to like her, although the image she projected on the air—sultry, glamorous,

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and self-possessed—was hardly the Michele I came to know. In real life, she was wholesome, small-townish, and preoccupied with her search for romance. She acknowledged that she far preferred reading the news to reporting it. Her strength was performance, and she seemed to know that.

Once, I suggested to Michele that after I'd read a script about the media's sudden discovery of Gary Hart she analogize the situation to the uncritical passion of a first romance. She loved that, and pulled it off like a dream on the air. For weeks afterward, whenever we talked in her office, she'd get a mock-serious look on her face. "Tony," she'd say, " correct me if I'm wrong, but what you're saying reminds me of a first romance."

WORKING WITH JIM Jensen was something else altogether. He'd been a reporter for many years and had covered stories all over the world. Even as an anchorman, he retained a journalist's instincts. During a vacation in Hawaii last March, he found himself sitting on the balcony outside his hotel room one night when the Kilauea crater began to erupt in front of him. He phoned CBS in New York, and for the next twelve hours, he delivered continuing radio reports about the event.

But he was also a man of mercurial moods. One day he could be genial and sharp; the next day, short-tempered and detached. He could also be defensive about his profession. Once, on the air, I mentioned being impressed to discover, after reading a book review Ted Koppel had written, that Koppel was not only a terrific interviewer but a graceful writer too. "What makes you think people on TV can't write?" Jensen asked me. I suspected that underneath it all Jensen found his job quite boring.

In any case, I was happiest working with Jim. He asked me the most provocative questions. Because we didn't rehearse our questions and answers, I felt that my responses were more natural. Of course, that had its risks.

One afternoon, I did a piece about why certain shows—among them *Hill Street Blues, Cheers,* and *St. Elsewhere*—are so much more popular in New York than in the rest of the country. One reason, I suggested, is that New York viewers are more sophisticated than the norm.

"Why do you say that?" Jim asked me.

"Because I live here," I responded, deadpan.

A look of astonishment filled Jim's face. I realized instantly that the joke hadn't come off. It wasn't until after the show that it occurred to me that I'd meant to say, "Because *you* live here." That would have been fun. Instead, my

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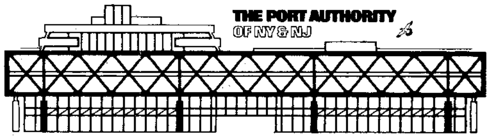

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naughty-sounding slip could only serve to confirm for my bosses how out of touch I was with the audience.

THE EXCHANGE WITH JENSEN turned out to be my last appearance on the air. Four days later, on April 9, my agent, Richard Leibner, called to say that the station had decided not to renew my contract. My first reaction was relief. It was like a bad marriage in which both partners try very hard to make a go of it but finally have the good sense to give up.

I thought about a fan letter I'd gotten the week before. "I completely enjoy watching someone who looks like a friend who has made it to TV," the admirer wrote. "Sure, you'll make mistakes, but we all do, and that's what makes you so special. It's as if you're there because you know your field, not because of personality."

The point, of course, was that my bosses didn't want someone on the air who looked like someone's friend.

After Leibner called, I spoke with Frank Gardner. He seemed genuinely regretful. He'd wanted it to work. "The problem," he said, "is that you were calling too much attention to how you said things and not enough to what you said. The goddamned cosmetics overpowered your content."

I couldn't help thinking of a conversation I had had with Gardner shortly before I'd started the job. He was talking about improving the quality of his news operation, and he mentioned how much he'd like to replace a couple of the station's key on-air talents with journalists of more substance. "Well, why don't you then?" I asked innocently. "Because the audience craves continuity," he said. "Anytime you make a major change, you risk losing viewers in swarms."

I happen to believe that Gardner is a journalist in his heart. But he's also in a job with an average longevity of about eighteen months, three years at the outside. The bottom line is that if he produces ratings results in that period he'll move up. (Peter Lund already has; five weeks ago he was named executive vice-president of CBS Sports.) If Gardner manages to improve the news operation along the way, so much the better. But if the ratings fall, so will he. There isn't a lot of room for long-term investments.

Not that there isn't life after local TV. The book show I hosted as a trial months ago got picked up last month for cable, by the Arts & Entertainment Network. The show is called *Now in Paperback*. It's on Mondays at 11 P.M., up against Michele on the local news. Only this time I don't have to read from a teleprompter. It's just me and some authors shooting the breeze about books. My friends tell me I'm a natural. ▬

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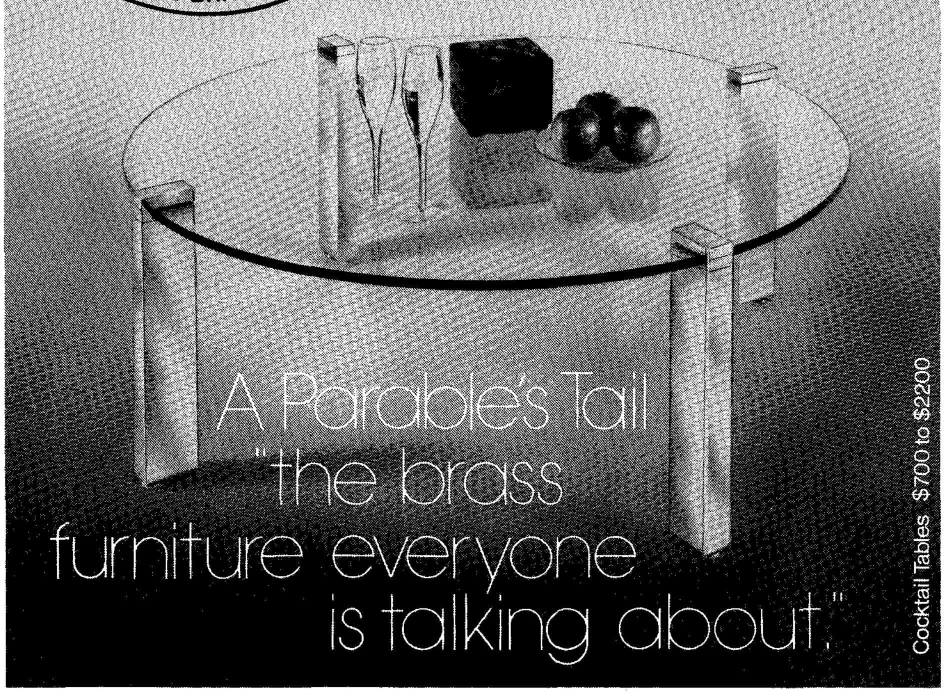
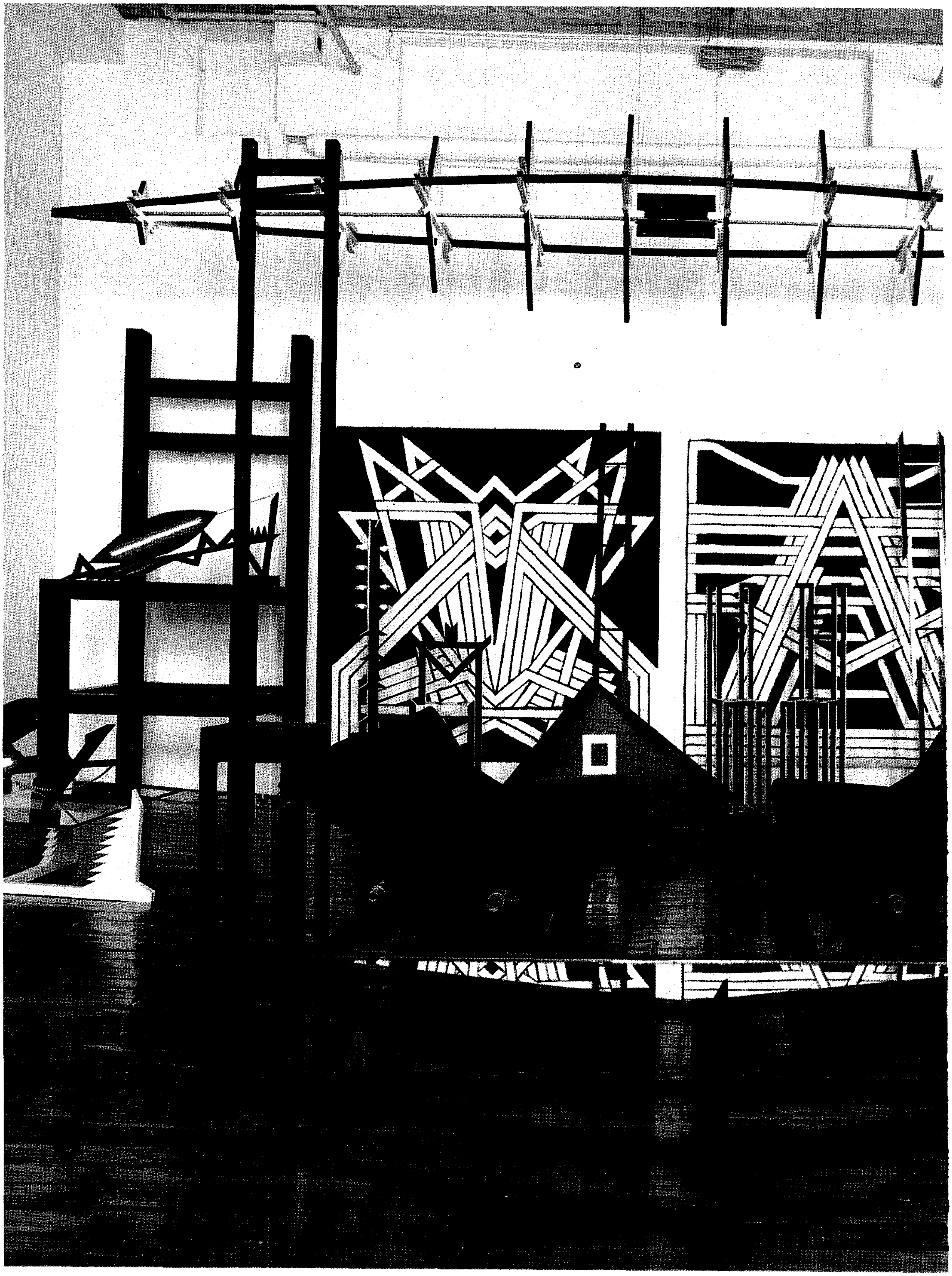
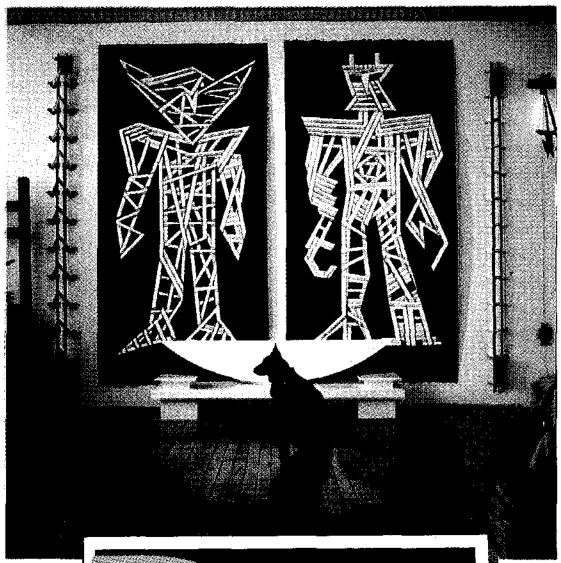




Sproat's dog, Q, sits before a pair of his master's oil-stick-on-paper drawings and his enameled wood bench.



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BY

MARILYN BETHANY

CHRISTOPHER'S WORLD

"IN MOST ARTISTS' LOFTS, YOU'LL FIND A 'NICE' LIVING ROOM and a terrible mess in back," says the sculptor Christopher Sproat. "They think they can escape the tension, somehow seal all that out." In Sproat's loft—and in his work—he makes no effort to escape. Instead, he tries to make peace between the nice and the terrible, to make sense of a life that offers both unprecedented comforts and unprecedented dangers—air-conditioning, say, and the nuclear threat.

And so, the work-living-dining room of the loft he shares with his wife, photographer Mary Bachmann, is often buried under a layer of sawdust. Here, Sproat makes sculpture and furniture—and often a single piece is both. Like many younger artists now, he has chosen furniture as a medium because it is accessible and on a human scale, in contrast to the art of the recent past that was often unwieldy and always esoteric. Sproat claims that his pieces "are not meant to be grim, dark, and scary," although he does concede that "they look as if they could sting." ▬

"It's not Bloomingdale's, it's not Bauhaus, it's not Sloane's, it's not postmodern," says Christopher Sproat of the "alternative culture" he's created in his SoHo loft. The Sproat look is available at the Bette Stoler Gallery.

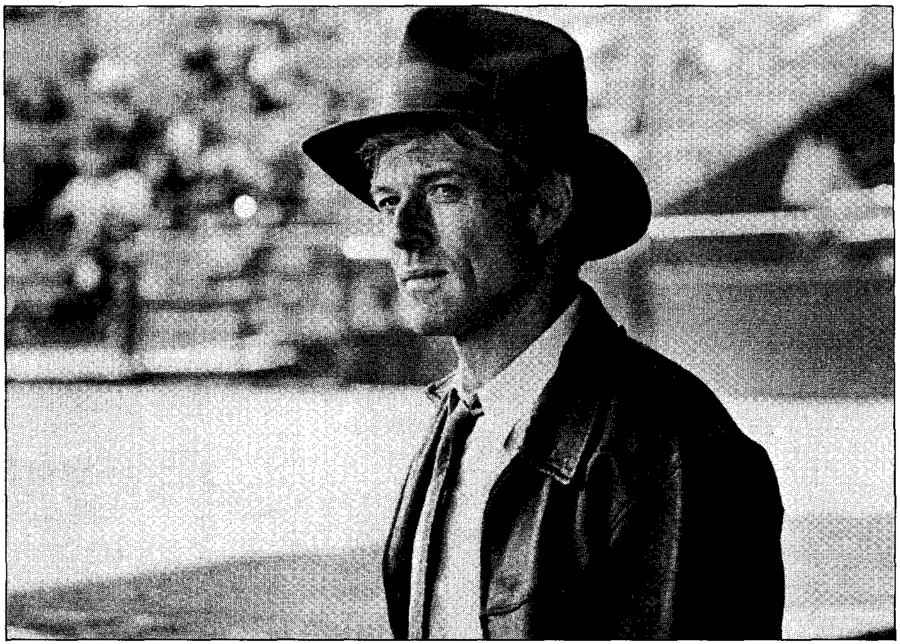
Photographed by Bruce Wolf.

Movies/David Denby

THE NEUTRAL

"...There's too much softness and honey in *The Natural,* a golden-hued evocation of the innocent days of baseball..."

TED WILLIAMS, WHO KNOWS TWO OR three things about the subject, once said that hitting a baseball was the hardest thing to do in sports. No one, I believe, could plausibly disagree. Because it's so difficult to bring off, a solid hit has something magical, even miraculous, about it. Or at least that's the way a hit feels to the patient fan, who endures a plague of dribblers, pop-ups, and whiffs in anticipation of that perfectly stroked double that tears through the gap in left center and bounces off the wall. Perhaps no one, not even Ted Williams, entirely understands hitting, and that is why so many ballplayers, touching hidden tattoos and muttering mumbo jumbo as they approach the plate, are a mass of quirks and superstitions.



American hero: *Robert Redford as the record-breaking ballplayer of Barry Levinson's film.*

That is also why it makes perfect sense—at least on paper—to treat the standard ups and downs of baseball as a species of the miraculous. **The Natural,** adapted from the 1952 Bernard Malamud novel by writers Roger Towne and Phil Dusenberry and director Barry Levinson (*Diner*), transforms the dreams and nightmares of baseball players into a fantastical vision of the game. The movie is about a great young ballplayer, Roy Hobbs (Robert Redford), who gets shot by a psychotic woman at the age of twenty but finally makes it to the big leagues in his mid-thirties and shatters all kinds of records. *The Natural* is filled with portents and omens and legends: Roy carves his bat from a tree struck by lightning; he hits a phenomenal drive that smashes the scoreboard clock to pieces; he falls into the arms of another annihilating woman (Kim Basinger) and suffers a disastrous slump, breaking out of it only when an angel in white (Glenn Close) stands up behind the dugout in the middle of a game and redeems him.

Though some of this is embarrassingly silly, the filmmakers have produced a few beautiful scenes. In a prologue, the young Hobbs, en route to a major-league tryout in the early twenties, steps off a train that has paused for a country carnival. As white smoke billows from the stack of the waiting locomotive, and hundreds of awed bumpkins look on, Hobbs strikes out with three pitches the boastful, sneering "Whammer" Wambold (i.e., Babe Ruth), the greatest hitter of the day. In moments like these, Levinson expresses his love for an American game rooted in nineteenth-century pastoral life—something you could still see in the twenties and thirties, before baseball was utterly professionalized and swallowed by the media. When Hobbs, now an outfielder, finally gets to the plate years later, his choleric manager, Pop Fisher (Wilford Brimley), tells him to knock the cover off the ball, and that is exactly what he does. In the movie's comic-poetic high point, a baffled pitcher picks up the loose horsehide cover and stands scratching his head while the skinned sphere unravels in the distance like a ball of wool.

Lovely stuff, but a magical style requires some strength and grit, or else it turns to the honeyed, the picturesque, the soft. And so with this movie. Levinson and his talented cinematographer, Caleb Deschanel, lay on the elegiac with a heavy hand: The movie opens and closes with shots of a boy playing catch with his dad in golden wheat fields, and there's too much glamorous silhouetting of figures against shimmering light, too many hotel lobbies turned into gleaming, amber vaults. Even Randy Newman takes up the prevailing soft-edged mood, producing a score with echoes of Copland's *echt*-American "pastoral" style of 40 years ago.

In Malamud's novel, the vision of the national pastime as Arcadian myth is mocked with acrid humor; the book is filled with mean taunts, punishing practical jokes, and ghastly physical disasters—all endemic to baseball, a game played, in the old days, by louts and roughnecks. Barry Levinson's command of colloquial speech in *Diner* was masterly, but this movie's mouth has been washed with soap—the harsh ribbing, the baroque oaths, the spit and tobacco juice that Malamud worked into his novel have been removed. Apart from Robert Duvall's interestingly nasty performance as a rapacious sportswriter, the only authentic baseball atmosphere we get is rambling, desultory conversations between Brimley's manager and the chief coach (Richard Farnsworth)—two weatherworn campaigners whiling away their boredom on the bench by grousing and singing to each other.

Still, for all its softness, the movie might have worked with a livelier actor at the center. But Redford gives a dull, dull performance. At the plate, Redford has a smooth, powerful left-handed swing; he's still physically convincing, in his mid-forties, as an athlete. But he plays this particular athlete—a man defined by his frustrations, his lusting after what he knows is his—by concentrating on whoever is in front of him and speaking in an exaggeratedly quiet, determined voice. We don't, of course, expect Robert Redford to swagger, but it would be nice if he let *something* spill over. His acting is as close to neutral as any I remember—he holds the camera for an eternity with his level gaze and then doesn't deliver anything. Working with Kim Basinger's platinum-blonde floozy, Redford doesn't bother to create any sexual tensions—he lets her do all the work. And his scenes with Close, a small-town girl who represents everything good and pure, are so ethereal they could be part of the Radio City Easter pageant.

Malamud's myth of an American hero destroyed by shadowy forces—profiteers, harpies, various people who need to pull heroes down—may have been a bit too morosely "dark." But the filmmakers don't help matters by making the myth even more obvious while removing most of the detail that gave it bite, or by giving the story an overinsistent happy ending, complete with fireworks. This golden-hued kitsch is so wildly unreal that it's supposed to make you laugh even as the lump rises in your throat. But my throat stayed clear, and I laughed only at myself—for wanting so badly to like the movie.

The Mission, WHICH WAS WRITTEN AND directed by the talented Iranian émigré Parviz Sayyad, might be called the first Gandhian thriller. The movie is about fanaticism tamed by kindness and humor, and replaced, if not with love, at least with skepticism. The fanatic in question is an assassin working for Khomeini's secret police, a Muslim fundamentalist who arrives in New York, takes charge of a tiny, cockroach-infested apartment, and bows his head toward Mecca. The agent, Daoud (Houshang Touzie), a darkly handsome young man with a fierce mustache, receives his assignment: to eliminate an exiled colonel who once worked for SAVAK (the shah's secret police).

Daoud stalks the colonel (played by Sayyad himself) through the unfamiliar city, yet every time he is about to throttle him, a jogger, a bum, or two muggers come along and get in the way. Like Martha Raye in Chaplin's *Monsieur Verdoux,* the colonel is exuberantly unkillable. Facing his would-be assailant, he hails him as a fellow Iranian in exile, and insists he come over to eat his famous celery stew. Poor Daoud, who only wants to do his job, is furious—he must meet the colonel's children and his good-looking sister-in-law (Mary Apick), who plays the Western music that Daoud considers an abomination. The movie becomes a sly, tense comedy in which the cat begins to wonder if he hasn't been turned into a mouse.

Sayyad is a small, bearded, voluble man who was once a popular comic and film director in Iran. He's also a wily actor who makes the colonel both loving and clever—a fusspot who surrounds his enemy with affection. With flirtatious candor, the colonel tells Daoud that his role in SAVAK was to pay off members of the clergy who were willing to sell secrets to the shah, a revelation that leaves the killer's moral certainties shaken. Daoud is further shaken when he realizes the colonel and his sister-in-law feel great affection for him while despising everything he stands for—an example of instinctive solidarity that saps this righteous man's desire to kill. *The Mission* has been told from Daoud's point of view, so we directly experience his bafflement, his frustration, and his eventual enlightenment. Yet this extraordinarily intelligent movie doesn't offer false hopes. The chilling double-twist ending suggests that the two clever émigrés may be defenseless, in the long run, against authoritarians determined to eliminate from the face of the earth anyone who honors less savage gods than theirs. ▬

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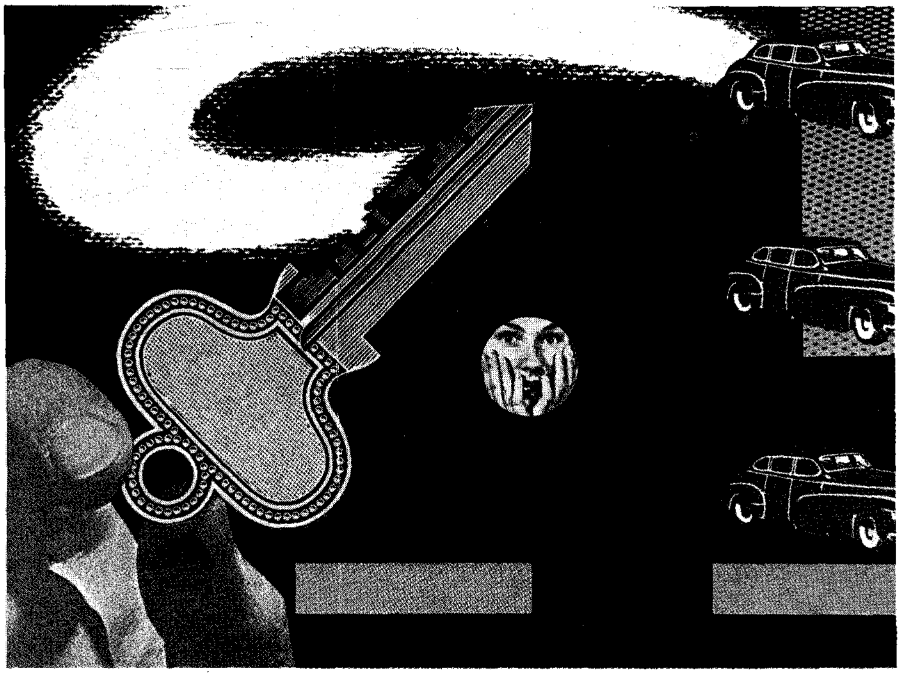

Harden the target: *Locks and alarms will daunt the amateur or impatient thief.*

I REMEMBERED EXACTLY WHERE I HAD parked my yellow Datsun: near a tree on 11th Street, halfway between Fifth Avenue and University Place. Well before 8 A.M., I walked to the place. My Datsun was gone. I couldn't believe it. I stood looking at the empty street, waiting for the car to rematerialize. I reread the NO PARKING signs and phoned the police.

It had not been towed. It had been stolen.

Why would anyone steal a tired 1972 station wagon with no stereo? *Of course* I had locked it and had left nothing of value in sight. True, it had a fairly new engine, but it appeared to be such an unlikely target that I'd never bothered with security devices.

I reported the theft, filed an insurance claim, and even spent days looking for my errant Datsun. I also checked into the matter of auto crime in New York, and here's what I found:

First, as an instant pedestrian I've got a lot of company. Over 92,000 vehicles were stolen last year in New York City. That's about 250 per day.

Second, everyone agrees it's practically impossible to stop an experienced, determined thief. Cars are valuable, self-propelled, glass-enclosed, and they sit unattended for hours at a time.

Third, I could have taken worthwhile steps to keep my car. In police parlance, I could have "hardened the target" by installing locks, alarms, and cutoffs that make a car harder to steal. Security devices aren't foolproof, but certain combinations of them can make thievery so slow, noisy, conspicuous, and inconvenient that sensible thieves will give up and go to a less troublesome victim. That kind of deterrent is *something*, anyway, whereas simply parking a car on a dark city street and locking the doors is an exercise in wishful thinking: "I *hope* they don't pick on my car." You can do better than that.

Locks

WITH ALL THOSE WINDOWS AROUND, NO one bothers to improve door locks. One simple precaution, though, is to replace standard lock buttons with smooth, flangeless buttons. This prevents an opportunistic junkie from unlocking the door by inserting a bent wire. And a steel guard plate that's carriage-bolted over the trunk lock may keep the lock cylinder from being quickly removed. No thief bothers to pick such locks. He simply bashes in the whole lock cylinder with a piece of pipe.

One lug nut per wheel can be replaced by a locking nut; released only by a special key, it secures the wheel and should at least delay impulsive seekers after your mags and radials.

It's important to understand the opposition. Thieves enter by smashing a window or applying a "slim-jim" to a door lock—that is, sliding a metal slat into a window well to disengage the door lock. Once inside, they needn't hot-wire the car to start it; they can merely slap out the entire ignition lock with a dent-puller or slide hammer (or attack the lock cylinder in some other way). Then they can turn on the engine with a screwdriver. A thief with his tools can enter and start your car almost as quickly as you can with your keys. We're not up against teenage joyriders anymore; we're up against organized teams shopping the streets for cars to resell, for costly auto parts, and for stereos.

Improved ignition locks can be installed in most American cars for $100 to $120. Both Lock Tech and Daco brands utilize the popular and tough-to-defeat Medeco lock cylinder, which does resist destruction and removal... provided it is installed in a steel steering-column cowl or dashboard. (Most new-car cowls and dashes are plastic or pot metal, so thieves simply smash the surrounding area and attack the lock assembly from the rear.) Don't bother with those steel canes that lock the steering wheel to a pedal. According to crime-prevention officers of the New York City Police Department, they're so readily cut or broken that even at $9.95 they're a waste of money.

A hood lock is the next line of defense. Crime-prevention officer Detective Lucille Burrascano (who wrote the department's useful *Safeguard Your Auto* pamphlet) and security specialist Guy Capolupo (president of Loss Preventions Associates and formerly a detective with the department's Crime Prevention Unit) agree that if you can prevent access to the engine you've got a chance to keep your car. Why? Most security devices, including alarms and cutoffs, are mounted under the hood and are hard to defeat without getting

Illustration by Gene Greif.

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New York is a city of restaurants, but sometimes you can't think of a single one. When dining decisions get difficult, this page can help you figure out where to turn. "New York Reservations" is a regular advertising feature that can make going out as easy as it is enjoyable. Bon appetit!

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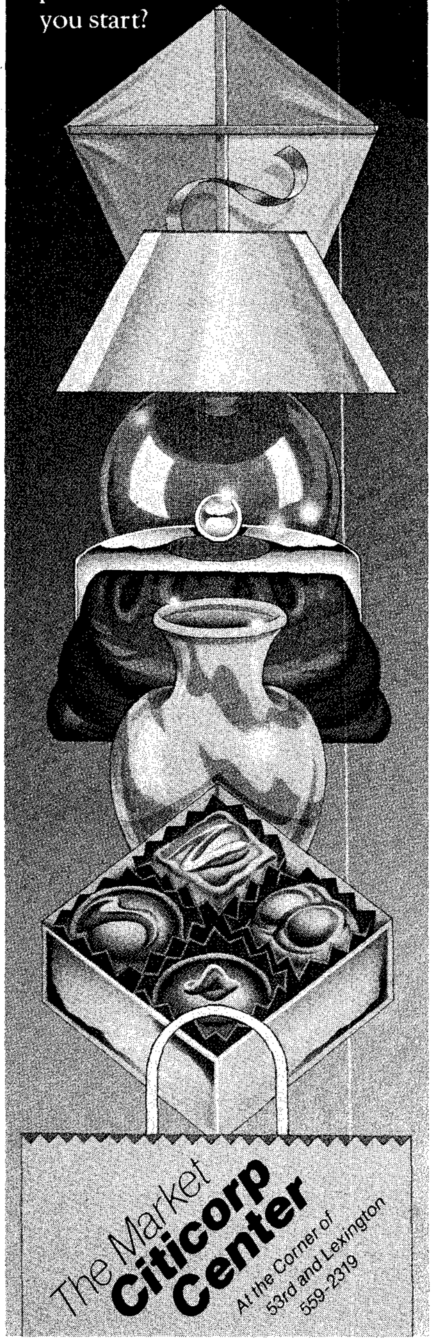

under the hood. Veteran thieves know they must open the hood and snip the alarm or bypass wires, or simply disconnect the battery, and then seek out and destroy security devices.

The Chapman-Lok is the best known, but many other hood locks are similar to it. Most secure the hood with their own latch, activated from inside the car by a key-locked steel cable (the Chapman uses a heat-treated steel tube). Most hood locks include wiring to shut off the ignition. The regular Chapman hood lock sells for $85 to $115, professionally installed. Dealers who sell it claim that it's "hard to defeat." But other security specialists claim the Chapman and its inexpensive copies are readily defeated. "It may buy you two or three minutes' time," said one. Another described opening a Chapman-Lok'd hood in less than 30 seconds.

Hood-lock variations include the Maxi Lok L400; it has a seven-eighths-of-an-inch steel cable that cannot be pulled back through the fire wall separating the engine and the passenger compartment (thus unlocking the hood). The price ranges from $85 (parts only) to $120 (installed); there's a lifetime warranty. The Daco lock secures the hood with a steel rod and a Medeco lock cylinder; the price, installed, runs from $115 to $125. Another lock, the Paragon, is designed for do-it-yourself installation. It utilizes either armored cable or solid-steel tubing and comes with a pick-resistant lock. It sells over the counter at such stores as Strauss and T.S.S. and through burglar-alarm installers; it sells at a discount ($36) at ABCO Supply (387 Canal Street, 431-5066). Note that painstaking installation may tip the balance in favor of your keeping your car—use of quality bolts, for instance, or routing the wires so that they cannot easily be found and cut, or routing steel cables to a place where they cannot be reached by a bolt cutter or hacksaw.

Alarms

ALARMS ARE MEANT TO ALERT THE COMmunity to the presence of thieves. Instead, they are set off mistakenly so often that their only effect is to awaken and rile the neighbors. Still, though an alarm may not prevent anything but sleep, it does draw attention to the car.

Many types of alarms are available. Most make noise by electronic or mechanical siren or by setting off the car's horn (some silently alert the absent car owner via electronic beeper). They are triggered by door, trunk, or hood switches; by vibration or other movement of the car; by the sound of breaking glass; by a voltage change—as when the door opens and a courtesy light goes on; or by some combination of these unauthorized stimuli. "Passive," or key-

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less, alarms become ready for action when the car is turned off. "Active" alarms require turning on with a switch.

No alarm should be installed without some sensitivity control to adjust against false alarms—which can be triggered by street noise, by the tap of an adjacent car being parked, or by the flank of a fender-lounger. No alarm should be installed without an automatic, timed cutoff. (New York law requires that auto alarms shut themselves up within ten minutes.) And no alarm should be installed without a hood lock or without a secured auxiliary power supply.

Prices, of course, vary: A simple siren triggered by door, hood, or trunk switches can be purchased for do-it-yourself installation for $35 to $50. A keyless system costs slightly more. A shaker switch, or motion detector, might add $15 to that price. A device to detect the sound of breaking glass costs another $45. A basic keyless alarm system installed in a two-door car should cost about $115 and up. How far up depends on the sophistication of the system, the make of car, and the installer.

The Ungo Box, for example, a popular passive unit with glass, motion, and voltage-change detectors, costs about $150 (add $120 for the auxiliary battery pack and installation charges). Mike Glickman, of Sound Effects (424 East 90th Street, 427-2233), who installs auto-security devices for area stereo dealers, recommends the similar MaxiGuard passive system that includes motion detector, headlamp flasher, hood-trunk-and-door sensors, and a lifetime guarantee for the installed price of $340.

Some of the major installers of stereos and alarm systems, like Bronx-Midtown Auto Radio (777 Bruckner Boulevard, Bronx, 893-0010) and A-1 Auto Stereo (4030 Boston Road, Bronx, 994-3100), favor the Multiguard Alarm, which detects forced-entry attempts, glass breakage, voltage changes, and motion. Installed, it's about $185, but with its own power supply it can cost up to $500. Combination systems of alarm, hood lock, and ignition interrupter—Chapman makes one, Killjoy another—typically cost about $300, installed.

Among new cars prized by owners and thieves alike, only the Corvette comes with a burglar alarm as standard equipment, but some luxury-car dealers specialize in installing alarm systems. Martin's Manhattan (700 Eleventh Avenue, at 49th Street, 586-0780) will install its "Phase 3 System" in a new BMW—it includes a siren and headlight-flasher triggered by switches and glass breakage, and a Maxi Lok hood lock and ignition cutoff—all for about $595. A backup power supply and a remote switch (like a remote television control) to turn the device on or off as you leave or approach your car costs another $355, with a

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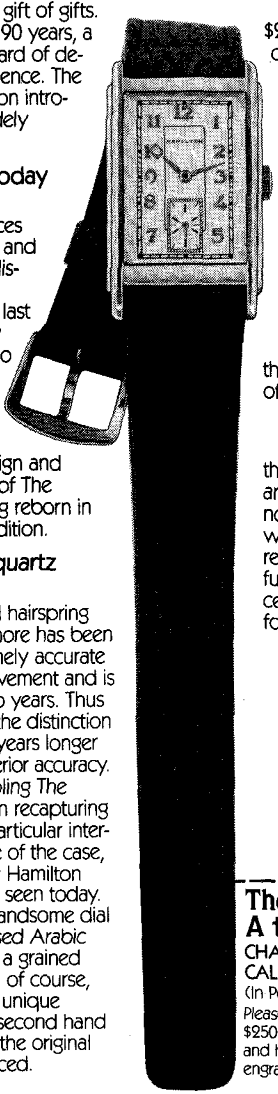

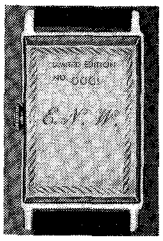

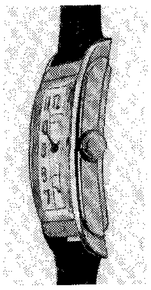

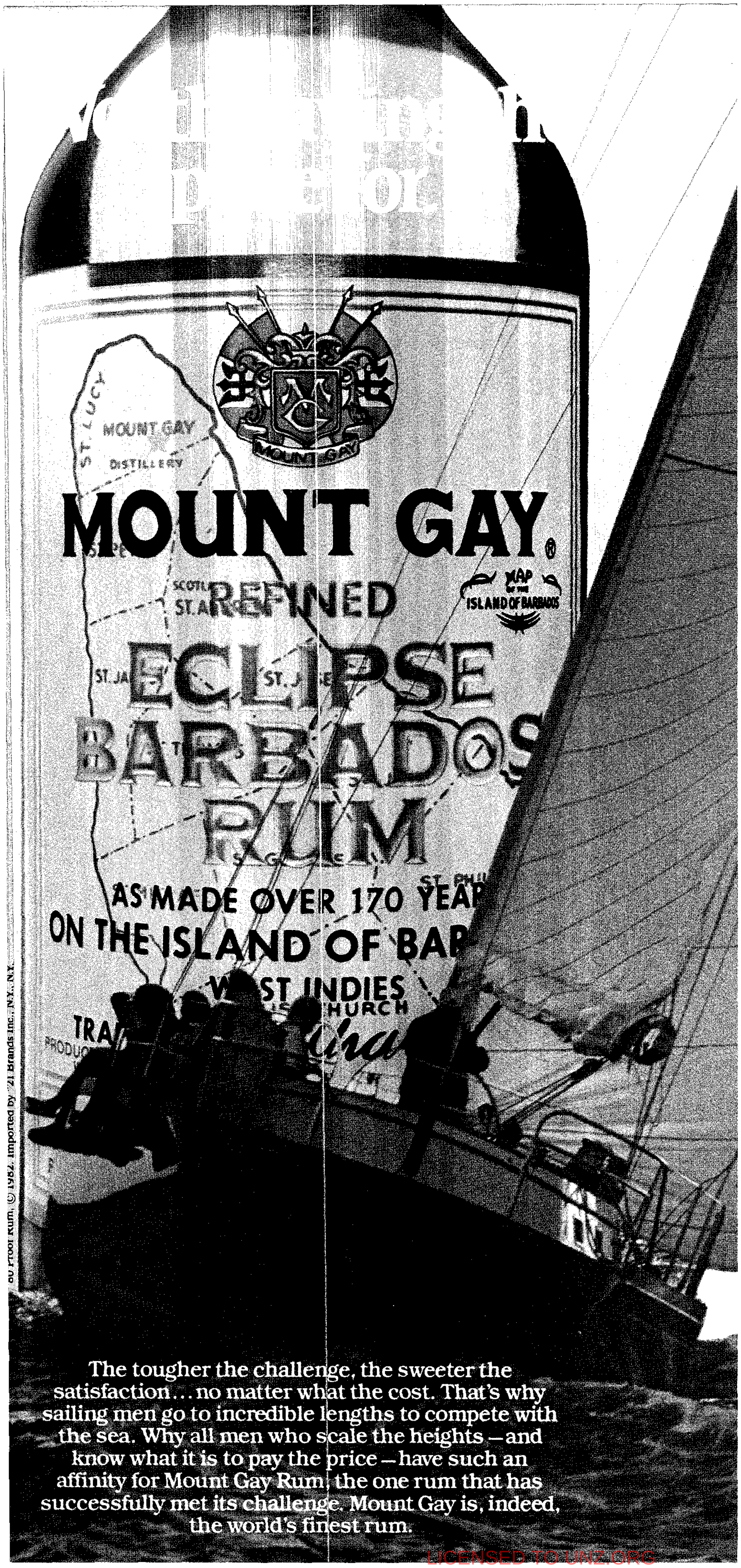

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beeper alert adding another $275.

If any alarm, no matter how expensive, sounds off in a remote parking area, its racket counts for no more than the sound of a tree falling unheard in a forest. When you've parked in such a spot, beeper alerts and other devices come into play: Sound Effects' Glickman favors an aggressive approach with a Sound Effects system featuring a secured siren mounted *inside* the car to deliver a punishing decibel level. "It's so noisy it's intolerable" to the would-be thief, and costs $450 and up to install.

Cutoffs

THE CLOSEST THING TO GOOD NEWS IN this picture is the cutoff, a simple, cost-effective switch or valve for interrupting the flow of electricity or fuel. It can prevent a car's being started or being driven more than a few blocks before running out of gas. Simple ignition cutoffs cost from $12 to $35 and can be owner-installed. Professionally installed units cost about $75. Fuel cutoffs should be installed by a garage, and generally cost about $95 to $115. Of course, no cutoff is effective if its switch is mounted in an obvious location, such as under the dashboard. It *can* be defeated, but "even if the thief knows about it, he's got to *find* it," says Deputy Inspector Joseph Harding, head of the Police Department's Auto Crime Unit, who has installed cutoffs in his own car.

Stereos

THERE IS REMARKABLE CONSENSUS about ways to keep a good stereo: Remove it or lose it. Of course, an alarm can be wired to sound off when the stereo is touched, and a steel-box lock (Audio-Safe, priced from about $30 at stereo discount stores) can delay and complicate removal of a stereo. But at best, these devices merely put off the inevitable: Dashboards, remember, are now made of friable materials.

Sony markets the Music Shuttle, an auto stereo with a cassette deck that slips out of the dashboard and doubles as a Walkman. It lists for about $280, but discount stores, including Uncle Steve (343 Canal Street, 226-4010), sell it for as little as $179, and installation should run an additional $50.

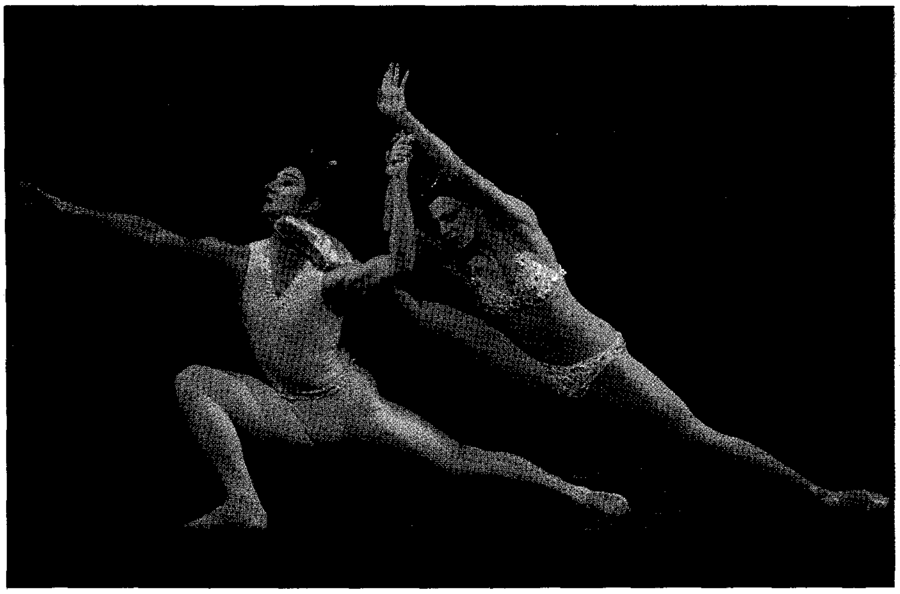
For all other stereo systems, there is only the Bensi Box. It's a double-box steel unit, with instant connectors, that allows any stereo to be slipped out of the dash-mounted box and taken along (never leave it in the trunk). The Bensi, and its few imitators, costs about $40, plus $75 to $100 for installation. That's *it*. Or practice whistling in stereo.

No, I never recovered my yellow Datsun. But I'm taking some steps to keep my new car. ■

Dance/Tobi Tobias

SPRING NOVELTIES

"...The mood was Japanese eroticism—in both the idealized femininity of Tamasaburo and the delicate force of *Bugaku*..."



Mating dance: *Bart Cook, Heather Watts in* Bugaku, *revived by the New York City Ballet.*

AS THE LATE CHERRY BLOSSOMS FLOURished around the Central Park Reservoir, the young Kabuki star **Bando Tamasaburo V** was appearing at Japan House in a solo concert. At home, this *onnagata*—player of women's roles—is venerated with a fervor approximating America's for Michael Jackson, and, as with Jackson, his androgynous beauty is no small part of his allure. Tall, willowy, with a dreamy oval face and hands like porcelain, he is immediately believable as the incarnation of spring in *Yukuharu* or as the sorrowing courtesan in *Kurokami.*

Just as the dances he did were distillations of mood resulting from narrative action, rather than literal depictions of events, so the femininity Tamasaburo portrays is idealized, never realistic. His typical posture has one segment of the body shading the one below it, head tipped over breast or shoulder, torso tilted over pelvis, pelvis cantilevered against bent knees. The stance seems to be all modesty and submission, but the hands, emerging from the voluminous sleeves of the kimono, make gestures as piercing as gulls' cries, and the stiff, multilayered costume slips away from the body at the nape of the neck in a manner that is profoundly erotic.

All this, of course, is the *onnagata's* stock-in-trade. Tamasaburo is distinctive, at least to untutored Western eyes, for the lyricism with which he moves—flows, actually—from posture to posture. When he sinks to his knees, his body folds like a piece of silk; standing, he swirls gently, the spine initiating the movement, the outstretched, undulating arms following, the head turning almost as an afterthought, a grace note. His manipulation of props, too, has enormous delicacy. A gilded fan shields the eyes or describes curves along the body like an abstracted third hand. Missing in Tamasaburo's performance, however, is the intense focus and capacity for savage passion of the mature *onnagata.* When the young artist—he is 33—played in the full-fledged Kabuki productions presented at the Met two years back, he was outclassed by Nakamura Utaemon VI, in his prime at 65. Tamasaburo's big number in the Japan House program was *Kanegamisaki,* which deals with a woman who, rejected by the man she worships, transforms herself into a fire-breathing serpent. Compared with the searing imagery of Utaemon's demon princess in *Masakado,* this was lovely but tame stuff.

THE **New York City Ballet,** WHICH WILL be at the New York State Theater through the end of June, has just revived *Bugaku,* a provocative exercise in *"japanoiserie"* created by George Balanchine in 1963. Set to an Eastern-style score commissioned from Toshiro Mayuzumi, *Bugaku* is largely classical in its vocabulary, but its "ethnic" coloration is so apt and potent, the most straightforward arabesques and pirouettes seem to have been magically Orientalized. Balanchine has not only captured the fierce stances and thrusts of samurai warriors for the men and shy, seductive postural involutions for the women, he also juxtaposes force and delicacy in a manner that lies at the heart of Japanese pictorial art. The feat is typical of his ability—demonstrated in *Liebeslieder Walzer* and, tongue-in-cheek, in *Union Jack*—to evoke the atmosphere of an entire culture from a few hints, some of them pure hokum.

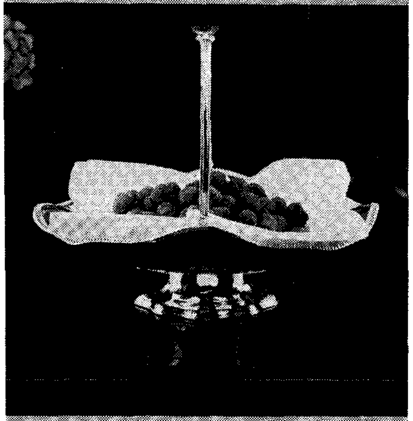
Bugaku is performed on a facsimile of the stage used for performances of authentic Japanese court music and dance: a clear white expanse into which is set a grass-green floor cloth bordered by a low crimson rail. There are formal entries, first for a woman with a quartet of lady friends, then for a man with four male attendants. Seconded by their followers, the chief couple have a ritualistic meeting—their introduction after an arranged marriage, one assumes. In the next scene, without a break in the formality—stripped of their gauzy cloaks by their retinues—they engage in a mating ceremony of frank, even brutal, eroticism. The splaying open of the woman's legs, first in a vertical split as the man possesses her, then in a wide extension as he presents her to the audience, is both shocking and strangely beautiful. It's a wonder, after this imagery, that anyone is able to notice the closing passages, with the men reverentially billowing the trains of the women's filmy robes.

As the leading male, Bart Cook gave a highly creditable performance, without having the physical ferocity of Edward Villella or the sensuous dignity of Arthur Mitchell, respectively the originator of the role and its best inheritor so far. Heather Watts's serpentine style worked to good advantage in the woman's part, but her account of the pas de deux is still primarily raw and athletic. Allegra Kent, for whom the role was created, made it profound through her genius for fantasy.

Moves, a 1959 ballet by Jerome Rob-

Photograph by Steven Caras.

Tennis & Truffles...



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bins recently given its first City Ballet performances, looks both old and new. It is dated most, perhaps, by its self-conscious subtitle—"A Ballet in Silence About Relationships." The relationships are what you'd expect: a group of five athletic men juxtaposed with a group of four languorous women, a duet for angry lovers that ends with the girl curling up to her partner in a submissive embrace, an ensemble of loners. The Joffrey Ballet, which has been the custodian of the piece for over fifteen years, is better able to cast the roles so that one musters up some interest in the people as people. The City Ballet dancers, with their severely classical look enhanced by the august proportions of the State Theater stage, are not convincingly human; they have been bred to other, more rarefied, purposes.

The idea of divorcing dancing from its familiar companion, music, so that gesture can be observed in its pure form and its independent capacity for expression realized, tends to look newish whenever it crops up, perhaps because of its perversity; it's like building a house out of cloth. To the City Ballet subscribers, who have not much frequented the downtown lofts in the last twenty years, the proposal, judging from their enthusiastic applause, was fresh and welcome—though at first they greeted it with much nervous coughing. To me it looked derivative, like the postmodernisms Robbins co-opted for his *Glass Pieces* last season, but then I often find Robbins more of a popularizer than an inventor.

Moves does succeed in making you look at things you might not have noticed before. The dancers line up to confront the audience, their very motionlessness unnerving, then break into action one by one, a mere weight shift and folding of the arms taking on as much power as a violent plunge into space. In a pas de deux multiplied over the bodies of several couples, the mechanisms of support, customarily concealed in ballet, are pressed on the attention by the intermittent removal of a partner: A single woman turning slowly in arabesque must maneuver on the flat foot while her mated sister revolves on pointe; at the other side of the stage, a man is making hieratic gestures with empty arms. Robbins is clever enough to conclude these demonstrations before you realize they are not quite as interesting visually as they are in theory.

The most fascinating thing about this production is to watch Robbins at work building his own little repertory troupe within the larger company, the way Tudor once did at A.B.T. Robbins has a knack for singling out interesting dancers. Last season he chose Simone Schumacher, an appealing young French dancer, to perform alongside

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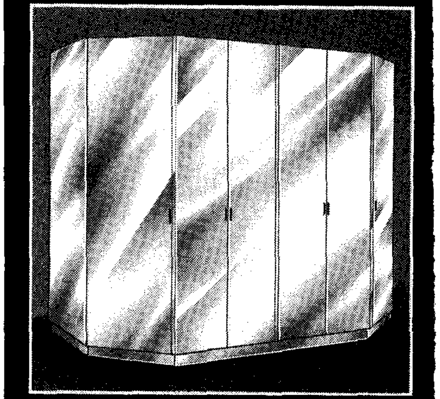

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women of soloist caliber and experience in his *Antique Epigraphs.* Schumacher appears again in *Moves,* and for the main pas de deux, Robbins has annexed Diana White, a dancer you might have noticed only out of the corner of your eye until *he* noticed her and made her look distinguished, indeed indispensable.

Helgi Tomasson, A PRINCIPAL DANCER with the New York City Ballet, is only a fledgling choreographer, but his *Contredances,* made for Finis Jhung's Chamber Ballet U.S.A., confirms a talent that is fresh and true. This suite for three couples, set to various Beethoven dance pieces, evokes a time nearly a century earlier than the composer's. The costumes and manner suggest Watteau's *fêtes champêtres:* courtiers at play in a world as iridescent and fragile as a soap bubble.

The individual numbers fall into genres that are almost predictable: the gracious, gently flirtatious ensembles, the lusty, competitive dance for a male pair, sprightly numbers for the virtuosic couple, a solo for the wistful girl, a double duet. Tomasson uses his original strokes sparingly, usually in an unexpected pose or turn of events at the finish of a dance. What makes his choreography so pleasing is the naturalness with which one step follows another, the way the steps twine themselves into sequences of the utmost ease and charm. Tomasson has learned much, obviously, from his association with Balanchine, yet he is mercifully not plagued by the dry, strained academism that characterizes many school-of-Balanchine dancemakers.

He has also followed Balanchine's example of suiting the dance to its dancer, so that the oddly assorted bodies of the Jhung ensemble, which looked not quite right in every other item on the program, here seemed perfect for the tasks Tomasson set them and the illusions they had to create. The most remarkable example was that of the central couple, Jeffrey Amsden and Stephanie Wolf Spassoff, a pair of dancers built on Giacometti lines. In the duet Tomasson has made for them, the brittle, attenuated bodies take on the slightly effete elegance of aristocratic refinement, while the diffidence of dancers of awkward proportions and limited gifts is used to evoke the melancholy latent in Watteau's idylls. Only in a solo for Michael Bjerknes is the choreography too ambitious. Bjerknes, who was once a Joffrey Ballet dancer, is feisty and brilliant, but these springing jumps that unexpectedly reverse their direction and these clusters of little beats cry out for Tomasson's own airiness in performance as well as his divine gift for understatement. ▬

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BANGS AND WHIMPERS

"...The format of *End of the World* cheapens its real subject; the jokes are a dead end, keeping the play from its goal..."

ALTHOUGH BRISTLING WITH IMPERFECTIONS, Arthur Kopit's **End of the World** is not a play to be dismissed out of hand. It is a lean, perhaps too lean, and biting, perhaps not biting enough, second act trying to get out from under not entirely relevant and somewhat flabby first and third acts, so as to hook on to more pertinacious and pertinent material. That way lies a mordant satire on nuclear escalation and the abyss over which Moscow and Washington are dancing their soft-shoe, or soft-brain, routine. The play's dramaturgy is faulty, but there is wit, intelligence, and theatricality in it searching for a satisfying form that unfortunately eludes the author's grasp. Yet neither Kopit nor we come away wholly empty-handed.

The task was staggering. Basing his play on something that actually happened to him, Kopit tells the story of a super-rich philanthropist who comes out of the blue waving greenbacks and a four-page outline and asks the playwright hero to turn this into the anti-bomb play that might, in the nick of time, help save the world. The mysterious Maecenas, called Philip Stone, guarantees the writer, dubbed Michael Trent, a lavish, long-lasting, and remunerative production, most alluring to the younger man: "I'd been hoping to sell out for years. This could be it." Stone also informs Trent that they have met before, and eventually reveals that he chose Trent because of his knowledge of evil, all of which leaves the playwright, who remembers nothing, utterly baffled. But the real hitch is that the brief scenario is, apparently, no good, and Trent hasn't a clue about how to develop it.

The difficulty for the audience is an equation with too many unknowns: What is in that scenario? Why is it bad? Why does Trent so elaborately resist a commission he needs? (Could it be just a ploy to stretch the play into three acts?) What is this evil Trent has discovered? How does Stone know about it? We do get answers, but they are very late in coming, a bit lame, and lamentably unintegrated into the play. Integration, aside from a certain smugness, is, in fact, the chief problem here.

Kopit uses the conceit of the playwright as a mystery-story private investigator, hired in this case to investigate our government; but either the mystery format cheapens and trips up the real subject, or the author hasn't quite done his Spade work. Further, Act I is largely taken up with show-biz in-jokes, some of which are quite funny, e.g., what theater could be used for the reproducing of a nuclear holocaust? "We could take the Winter Garden after *Cats* is gone. It's already halfway there." Or: "Paramount will only consider plays about nuclear war if there is an upbeat ending." But this, too, becomes a dead end keeping the play from its goal.

In Act III, Kopit tries to link up the threat of starting Armageddon with something lurking in all of us. The story Trent tells about himself and his small, defenseless child is psychologically challenging (and was, as it happens, told me once in almost identical terms by a young mother about herself and *her* tiny son), but neither it nor Stone's self-revelation is properly wound into the main strand of the play. And perhaps it couldn't be, as long as that strand is absurdist satire, no less outrageous but more real than *Dr. Strangelove.* It is in that Strangelovian middle part that the play's best achievement and potential lie. Trent meets various atomic strategists—military and civilian, political and scientific—representing people whom Kopit actually interviewed. They talk about the need "to learn how to wage nuclear war rationally" and about how launching it is "a defensive act—anticipatory retaliation," which must be feared by the Soviets: "This is why it is important for our president—*whoever* he is—once in a while to say something a bit insane."

Agent and playwright: *Linda Hunt and John Shea in Arthur Kopit's* End of the World.

When Trent asks two young experts who are in the process of whipping up a gourmet meal for him just who might put an end to this atomic collision path, the answer is, "Well, the best thing we've come up with is extraterrestrial." "You mean E.T. comes down?" "You got it." "Jesus Christ!" "That's another solution." But Kopit has not found the way to fuse these preposterous yet credible caricatures with his flesh-and-blood people: Stone, Trent, Trent's wife and small son. Perhaps there is no way. A takeoff on Hammett, a spoof of *All the President's Men,* a Pirandellian contrivance whereby the play to be written is the play enacted, Candide (must Trent be so naïve?) in Strangelove Country, a clinical-poetic examination of human power lust and self-destructiveness, and a lachrymose plea to save our children may be too many disparate objects for a playwright not one of the Flying

Photograph by Martha Swope.

Karamazov Brothers to juggle in style.

Harold Prince has directed the farcical scenes well enough and the gravely introspective ones less well; above all, he has allowed the gifted John Shea to turn Trent into a collegiate smart-ass and has not elicited from Kopit more for the talented Barnard Hughes, as Stone, to dig his teeth into. Most of the supporting parts are handled competently, but there is trouble with the role of Trent's agent. She is rather tastelessly called Audrey Wood, after the distinguished real-life agent, who has been in a coma for a long time, and she is played with heavy-handed monotonousness by Linda Hunt, whose acceptance speeches far surpass her performances. The scenery and projections by Clarke Dunham and Lisa Podgur are serviceable, as is Ken Billington's lighting, though the entire production would have worked better in a less demanding setting such as the Village Gate, where the work would have seemed less thin and spasmodic than in a Broadway theater. Even so, it is neither unimportant nor boring, and would need only a modish signature such as "David Mamet" or "Stephen Sondheim" to win it a prize or two.

NAMES, ALAS, MAKE A BIG DIFFERENCE in our society. I cannot think of anything but the signature "John Guare" to explain why **Landscape of the Body** was done even once (at the Public Theater), much less given another chance at the Second Stage. Despite the odd clever line and some bedraggled bits of poignance, this is a play as pointless as it is odious. Not funny enough for a cartoon, not authentic enough to justify its horror and shock effects, not beautifully enough written to stand on its language, not saying anything beyond that people—even children—can be corrupted (and saying *that* in a way that does not make even absurdist sense), *Landscape of the Body* is really an inscape of the mind gone stale and desperately trying to dredge up something, anything, with which a stage can be cluttered up.

It is not pleasant to have to say this, for John Guare once held genuine promise as a dramatist, and as recently as in *Atlantic City* gave us a screenplay of savory eccentricity. But, in play after pretentious play, Guare has been turning our theater into a kind of disused rumpus room. Here we have an innocent young woman from Bangor, Maine, come to New York with her teenage son to reclaim her wayward sister, who proves irredeemable. She herself sinks rapidly into prostitution as her son forms a murderous youth gang. Violent, mostly meaningless deaths are everywhere as heads, quite literally, roll.

There is studied brutality and wheezing whimsy as the heroine's now dead sister comments, in narration and inept

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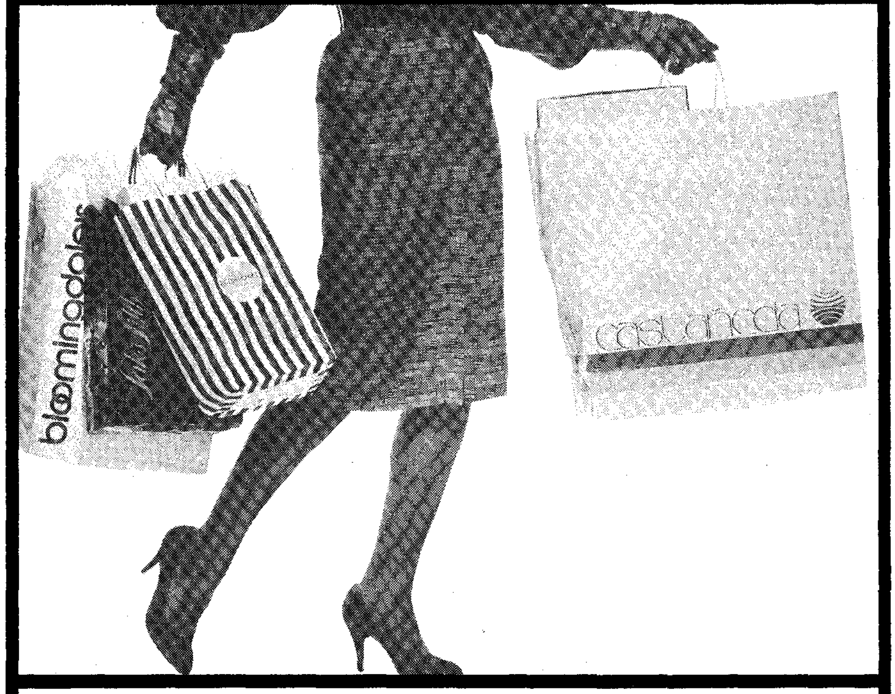

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and irrelevant songs (also by Guare), on the progress of the shallowly attitudinizing and deeply distasteful action. And what facile verbal flummery: "Boy, oh girl, I said"; "You're the fruit of my loins or the fruit of the loom" (a mother to her son); "To settle my estate along with my hash"; "The moon, like a little Turkish flag waving in the sky" (from a character who couldn't have seen a Turkish flag—and an author who apparently hasn't, either); "These golden days, the clear gold of cough drops that rescue you in the middle of the night," and so on through this topper: "My life is a triumph of all the things I don't know." No comment.

The attempts to join absurdism to naturalism, poetic prose to street talk, psychology to symbolic arbitrariness, manage to fail each in both directions. Under the circumstances, the fact that Gary Sinise's staging, despite highly reputable designers, looks cheaper than even a shoestring has any business to look, hardly matters. Christine Lahti, in the lead, is solid and true as usual, though here under greater handicaps; Ted Sod is good as a weird little Hispanic con-man, and Eddie Castrodad acts and dances with fierce persuasion, though his diction needs improving. But even as able an actor as Dann Florek can do nothing with a hackneyed cop who turns lyrical, and Frank Maraden is quite unimpressive as a mad southern ice-cream man turned romantic suitor. Mary Copple, however, joins the not-so-select band of performers for whose presence on stage I cannot, search as I may, find the slightest justification.

On Approval, FREDERICK LONSDALE'S 1926 boulevard comedy, might still give off a glint or two in a flawless British production—and if you can catch the movie version with Bea Lillie and Clive Brook, run to it as fast as you can—but in the extraordinarily tacky production at Roundabout II, with a quartet of uneven American interpreters, it is very small potatoes—say, about the size of peas. The genuine comedy would begin where the play ends, when the two nice people in love with two monsters leave the latter, who hate each other, alone and snowbound in a remote Scottish country house to stew in their bilious juices. And it would be helpful if the average laugh line could rise above the level of "If you had a little more brain, you'd be in an asylum."

Daniel Gerroll, a fine young actor, has directed like an old, tired hand John Cunningham, who is too American, Cynthia Dozier, who is spirited, Jane Summerhays, who is charmless, and Mark Capri, who is unspeakable. I noted with pleasure the nice Oriental carpets, but everything else seemed to be just swept over the rug. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

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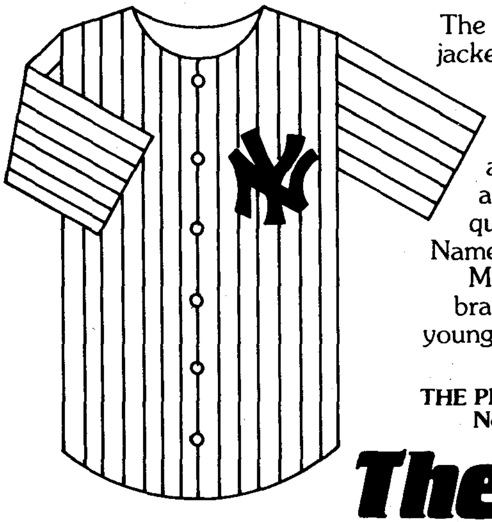

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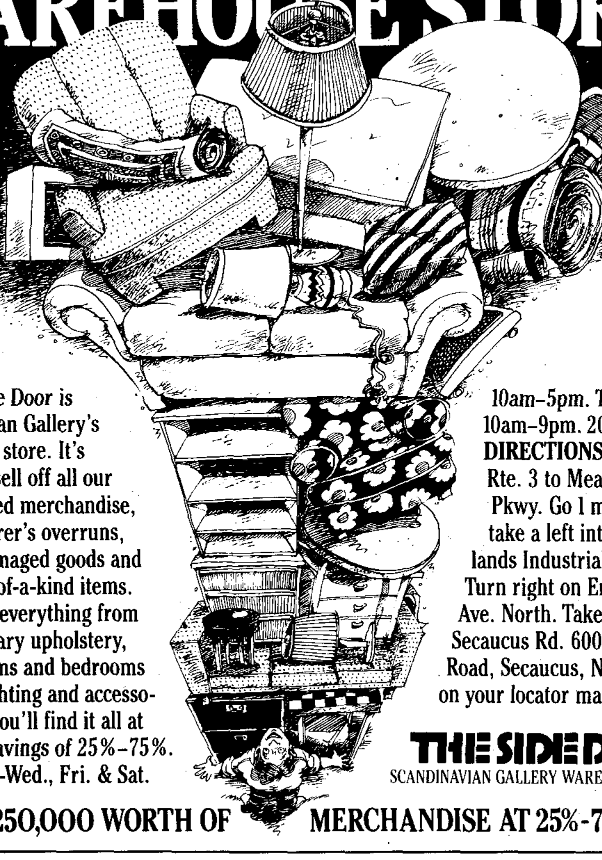

The Side Door is Scandinavian Gallery's warehouse store. It's where we sell off all our discontinued merchandise, manufacturer's overruns, slightly damaged goods and many one-of-a-kind items. You'll find everything from contemporary upholstery, dining rooms and bedrooms to rugs, lighting and accessories. And you'll find it all at everyday savings of 25%-75%. Open Mon.-Wed., Fri. & Sat. 10am-5pm. Thurs. 10am-9pm. 201/866-0900. DIRECTIONS: Take Rte. 3 to Meadowlands Pkwy. Go 1 mile and take a left into Meadowlands Industrial Park. Turn right on Enterprise Ave. North. Take left on Secaucus Rd. 600 Secaucus Road, Secaucus, NJ. Store #3 on your locator map.

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credit cards; all sales final. *International Arts & Graphics, 77 Irving Place (496-1303); Mon. and Fri.–Sun. 11 a.m.–8 p.m.; 5/18–21.*

One-Day Sale

THIS FIVE-FLOOR FURNITURE CENTER IS moving its warehouse, and has priced its floor samples and in-stock and one-of-a-kind items to sell out in one day. A few examples: black or beige high-gloss-lacquer bedroom set, retail $3,160, now $2,100; Flair dark-stained elm Oriental dining-room set, retail $8,305, now $3,960; Belgian three-piece rosewood wall unit, 101 in. wide, retail $2,295, now $1,595 (in teak, retail $2,195, now $1,495); floating European-designed modern leather-sofa-and-loveseat set, retail $3,600, now $2,500; only one Thomasville nine-piece eighteenth-century black-lacquer dining-room set with hand-decorated chairs, retail $7,220, now $3,870; only one Baker eighteenth-century mahogany bedroom set, retail $7,080, now $3,780; only one ten-piece elm-and-ash dining-room set with ebony inlays, retail $8,695, now $4,295. Also, sofa beds, with innerspring mattresses by Sealy, Simmons, and Stearns & Foster, 50 percent off retail; and much more. Delivery can be arranged at additional charge. Checks accepted as deposits only; no credit cards; all sales final. *New York Furniture Center, Inc., 41 East 31st St. (679-8866); Sun. 9 a.m.–5 p.m.; 5/20 only.*

Basement Sale

THIS FURNITURE-CANING AND -RESTORING firm has accumulated a lot of old furniture over the years. To make room for new merchandise, everything is being sold at very low prices. About 60 percent of the stuff has been re-caned or refinished. A few examples (prices are for unrestored items, unless otherwise indicated): six French Provincial chairs, four side, two arm, here $150 for the set; four *faux*-bamboo-rush-seated chairs, here $150 for the set; one ancient and very handsome deck chair in need of much work, here $150; two Shaker-style ladder-back chairs with newly rushed seats, here $100 for the pair; four solid-walnut side chairs, circa 1820–40, re-caned and refinished, here $2,000; one Regency wood armchair, painted black, here $500; bentwood side chairs and rockers (almost all modern copies of Thonet), uncaned, here $30, caned, here $50; many Breuer chairs, mostly knockoffs, here $20; lots of re-caned Breuer chair seats, here $15; some Stendig chairs, here $35; and much more. Wear old clothes. During the sale, hand-caning, 10 percent off; machine caning, and rush or splint work, 30 percent off. Delivery can be arranged at additional

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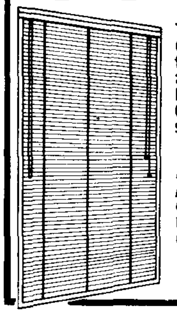

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charge. Checks accepted; no credit cards; all sales final. *Veteran's Caning Shop, Inc., 550 West 35th St. (868-3244); Mon.–Fri. 7:30 a.m.–5:30 p.m. and Sat. 9 a.m.–1 p.m.; closed 5/26, 27, and 28; through 6/9.*

All Is Vanity

THIS MIDTOWN COMPANY IS OFFERING contemporary bathroom- and kitchen-fixture floor samples to the public at below wholesale prices. A large group of Marchand Trimline mirrored medicine cabinets—on-surface or recessed models—were \$152–\$353, now \$114–\$264.75; institutional-grade grab bars (24 in. long with 1½-in. diameter) for showers and tubs, were \$45, now \$22.50. One-of-a-kind floor samples include: Allibert deluxe mirrored medicine cabinet, was \$780, now \$395; high-tech vanity with mirrored strips, was \$960, now \$480; vanity with *faux*-onyx top and splash back, and aluminum-and-Formica base, was \$750, now \$375; Art Deco–style vanity of maroon-and-metallic curved Formica, was \$810, now \$405; and much more. Delivery can be arranged at additional cost. Checks accepted; no credit cards; all sales final. *Sales Direction, Inc., 940 Third Ave., near 56th St., fifth floor (753-8822); Mon.–Fri. 9 a.m.–6 p.m. and Sat. 11 a.m.–2 p.m.; through 5/26.*

Wholesale

A LARGE SELECTION OF WOMEN'S SPRING and summer clothing (sizes 2–16) has been reduced here to below-wholesale prices. London Fog raincoats, now \$80–\$110; other raincoats, now \$55–\$135; spring wool coats, now \$90; cashmere coats, now \$240–\$260; Harvé Benard and Suits Galore suits, now \$75–\$130; other suits, now \$60–\$100; dresses by Nipon and others, now \$50–\$90; silk-and-polyester blouses, now \$20–\$45; skirts and pants, now \$35–\$40; jumpsuits, now \$40–\$55; sweaters by Pierre Cardin and others, now \$15–\$40. Also, capes, ponchos, tops, T-shirts, knits, and much more. Discounts on all fall merchandise. American Express, MasterCard (M.C.), Visa (V.) accepted; no checks; all sales final. *Paris Fashion, Inc., 270 West 38th St., seventeenth floor (279-6019); Mon.–Wed. and Fri. 10 a.m.–5 p.m., Thurs. till 6 p.m., and Sat. till 3 p.m.; closed 5/28; through 6/15.*

For the Home

DISCONTINUED CONTEMPORARY FABRICS and wallpapers, usually available only through decorators, are now on sale at this warehouse for very low prices. About 300 vinyl or Mylar wallpaper patterns with geometric, floral, or abstract designs, retail \$45 for 5 yds., here \$5 (15-

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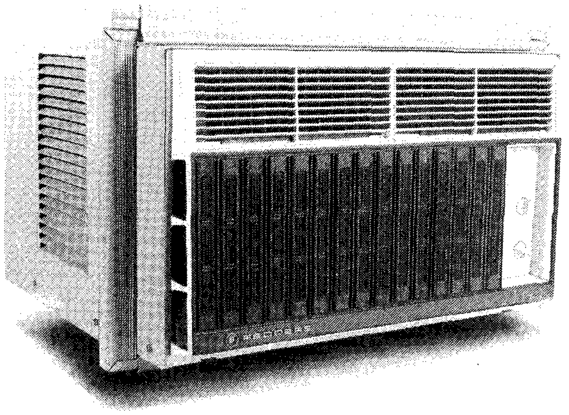

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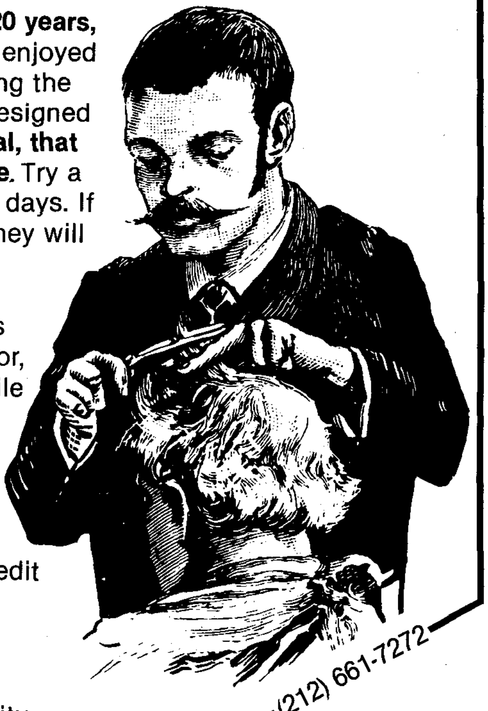

Charles Alfieri
12 East 46th Street, New York City
(212) 661-7272

yd. minimum purchase). Imported decorator fabrics (some coordinated wit wallpaper) include: Italian jacquards, retail $60 a yd., here $14; Indian and Chinese silks (many textured and earth tones), retail $42 a yd., here $8; solid color chintz, retail $18 a yd., here $3 natural and vinyl "suede," retail $26 yd., here $5; hand-painted duck, retai $60 a yd., here $10; French woven jacquards, retail $72 a yd., here $15; an much more. Checks accepted; no credi cards; all sales final. *Connaissanc Warehouse, 41 West 25th St., fourth floo (924-3661); Mon.–Fri. 9 a.m.–noon through 5/25.*

Knits

MADY GERRARD HAS LOST HER LEAS and is closing out her handsome sprin and summer (and some fall) sample at very low prices. Hand-knitted or -crocheted items (sizes 6–14) include suits, retail $300–$600, now $90–$150 dresses, retail $250–$450, now $50–$125 skirts, retail $160–$240, now $25–$60 sweaters, retail $250–$600, now $40–$125. Checks accepted; no credit cards; all sales final. *Mady Gerrard, 15 Wes 36th St., thirteenth floor (594-5010); Mon. Fri. 10 a.m.–5 p.m.; while stock lasts.*

Guns

THIS LONG-ESTABLISHED ARMS FIRM IS having a sale: Arrieta double-barreled 20-gauge self-opening shotgun, made in Spain, was $3,500, now $2,695; Sturm-Ruger 20-gauge 3-in.-magnum over-and-under shotgun, was $798 (skeet or field models), now $598; very light (4½-lb.) Breton shotgun, made in France, was $1,025, now $700. Even those who don't shoot will like the handsome and durable unlined oiled-leather cartridge-and-sport shoulder bags from France, in luggage brown, were $149.95–$225, now $120–$180. Checks accepted; no credit cards; refunds possible. *Continental Arms Corporation, 697 Fifth Ave., near 54th St., fourth floor (753-8331); Mon.–Fri. 9 a.m.–5 p.m.; while stock lasts.*

Your Pet

PETFINDERS IS DISCOUNTING LIFETIME membership for your cat or dog, usually $18.50, now $12.50 ($10 for each additional pet). The organization will send your pet a tag inscribed with a 24-hour national toll-free phone number. If your pet is lost and traced through Petfinders, the company will arrange for it to be held until you can retrieve it; if the animal is injured, Petfinders will authorize emergency treatment. M.C., V. accepted. *Petfinders, P.O. Box 20202, N.Y., N.Y. 10025 (call 24 hours a day: 580-4624; out-of-state call toll-free 800-223-4747); through 6/30.* ■

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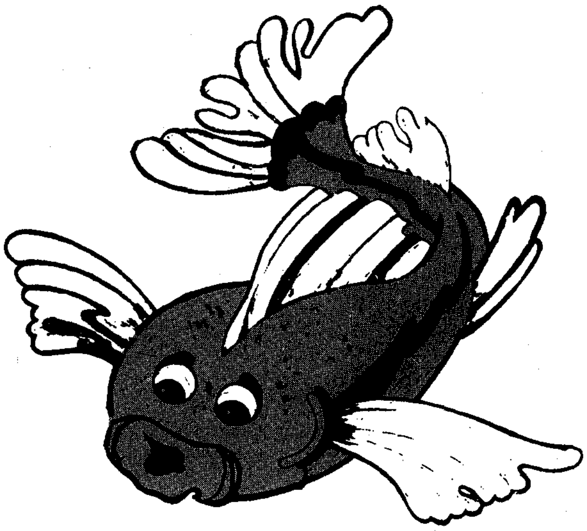

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CUE

Movies 112
Theater 122
Music & Dance 127
Art 130
Other Events 135
Nightlife 137
Restaurants 139
Radio 151
Television 152

A Complete Entertainment Guide for the Week Beginning May 16.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Tenderness and Anger." #2—Thru May 14: "Grand Illusion"; "A Day in the Country." May 15: "Bad Boys"; "Wild in the Streets." May 16-17: "Tokyo Story"; "A Geisha." May 18-19: "Chinatown"; "True Confessions." May 20-21: "King Kong (1933)"; "Beauty and the Beast."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. Thru May 17: "The Compleat Beatles." Beg. May 18: "The Revolt of Job."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru May 15: "L'Argent." **AGEE ROOM—** Thru May 15: "The Good Fight." Beg. May 16 (tent.): "Seeing Red."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Rent Control." #2—"Splash."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru May 17: "Alphabet City."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru May 17: "Swing Shift." Opening May 18: "Finders Keepers."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. May 14: "King of Hearts"; "The Mad Adventures of 'Rabbi' Jacob." May 15: "The Country Girl"; "To Catch a Thief." May 16: "The Turning Point"; "Julia." May 17: "The Desperate Hours"; "Marked Woman." May 18-19: "My Man Godfrey (1936)"; "Nothing Sacred." May 20: "The Little Foxes"; "Dodsworth."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru May 17: "Broadway Danny Rose"; "Harry & Son."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru May 15: "Reds." May 16-17: "Repulsion"; "The Tenant." May 18-19: "Animal Crackers"; "Duck Soup"; "Horsefeathers." May 20-22: "National Lampoon's Animal House"; "The Blues Brothers."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Moscow on the Hudson." #2—"This Is Spinal Tap."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"The Bounty." #2—"The Man Who Knew Too Much (1956)." #3—Thru May 17: "The Bounty." Beg. May 18 (tent.): "Carmen." #4—"Le Bal."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Firestarter."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Sixteen Candles."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Greystoke: The Legend of Tarzan, Lord of the Apes."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "The Natural."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Moscow on the Hudson." #2—"Romancing the Stone." #3—"The Bounty."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Breakin'." #2—"The Natural."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Moscow on the Hudson." Theater closed May 15-17.

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone." #3—"Scarface." #4—"Swing Shift." #5—"Iceman." #6—"Where the Boys Are '84."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"Hardbodies." #2—"The Bounty."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Splash."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Sixteen Candles."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Police Academy." #2—Thru May 17: "Purple Hearts." Opening May 18: "Finders Keepers."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Friday the 13th—The Final Chapter." **EMBASSY 3**—"Footloose." **EMBASSY 4**—"Terms of Endearment."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru May 14: "Beauty and the Beast"; "Black Orpheus." May 15-16: "A Very Natural Thing"; "Taxi zum Klo." May 17-19: "Caligula." May 20-21: "There's No Business Like Show Business"; "Kid Millions." #2—May 14-15: "The Compleat Beatles"; "Yellow Submarine." May 16-17: "Moonraker"; "For Your Eyes Only." May 18-19: "Freaks"; "Night of the Living Dead"; "The Hills Have Eyes." May 20: "Ben-Hur."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru May 17: "Alphabet City." Opening May 18: "The Final Terror." #2—"Firestarter."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Footloose."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Splash."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru May 17: "Breakin'." Beg. May. 18: "Sixteen Candles."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. May 15-17: "Voices of Israel." Opening May 18: "Beyond Good and Evil."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Natural."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Dresser."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru May 17: "This Is Spinal Tap." Beg. May 18: "Le Bal."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Romancing the Stone."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Swing Shift."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Les Compères."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "The Man Who Knew Too Much (1956)."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru May 17: "Footloose." Opening May 18: "The Final Terror." #2—"Splash."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Terms of Endearment." **CORONET**—"Racing With the Moon."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Mission."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Gabriela." **CINEMA II—753-0774** "Privates on Parade."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru May 17: "Sixteen Candles." Beg. May 18: "Finders Keepers." #2—832-2720. "Firestarter."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Greystoke: The Legend of Tarzan, Lord of the Apes."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Moscow on the Hudson." #2—"The Bounty."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. Thru May 17: "Kipperbang." Opening May 18: "Zappa."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. Thru May 17: "This Is Spinal Tap."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Splash."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Sixteen Candles."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Hardbodies." #2—"Breakin'."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Firestarter."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Police Academy." #2—Thru May 17: "Swing Shift." Opening May 18: "Making the Grade."

MOVIES

61st Street & Above
West Side

5. **PARAMOUNT—B'way at 61st St.** 247-5070. "Racing With the Moon."

6. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Erendira." #2—"Sugar Cane Alley." #3—"Irezumi."

8. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"The Man Who Knew Too Much (1956)."

9. **REGENCY—B'way nr. 67th St.** 724-3700. Thru May 14: "Night and Day"; "When You're in Love." May 15-16: "The Grass Is Greener"; "Mr. Lucky." May 17-19: "In Name Only"; "Penny Serenade." May 20-21: "The Bishop's Wife"; "Once Upon a Time."

0. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—Thru May 19: "El Norte." Beg. May 20: "Tomorrow." #2—"Carmen."

2. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Sixteen Candles." #2—"Moscow on the Hudson." #3—"The Natural." #4—"Splash."

3. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"The Bounty." #2—"Firestarter."

5. **THALIA—95th St. W. of B'way.** 222-3370. May 14: "The Joyless Street"; "The Love of Jeanne Ney." May 15: "Despair"; "The Servant." May 16: "Zatoichi Enters Again"; "Hoodlum Soldier on the Attack." May 17: "It's a Wonderful Life"; "Pot O' Gold." May 18: "Bread and Chocolate"; "All Screwed Up." May 19: "A Boy and His Dog"; "Mad Max." May 20: "Picnic at Hanging Rock"; "Heatwave."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Thru May 14: "The Best of Warner Brothers Cartoons." May 15: "Reds." May 16-17: "One Man's War"; "Germany Pale Mother." May 18: "The Return of Martin Guerre"; "The Trial of Joan of Arc." May 19: "Last Tango in Paris"; "The Passenger." May 20: "Beat the Devil"; "The African Queen."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru May 17: "Alphabet City"; "Wild Style." Opening May 18: "Making the Grade." #2—"Swing Shift"; "Star 80." #3—Thru May 17: "Carmen." Beg. May 18: "This Is Spinal Tap." #4—"Breakin'."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru May 17: "Breakin'." Beg. May 18: "The Final Terror."

Museums, Societies, Etc.

ALLEY POND ENVIRONMENTAL CENTER—228-06 Northern Blvd., Douglaston, Queens. 229-4000. Adm. $3; members $2. May 18, 8 p.m.: "Breaking Away" (1979) by Peter Yates.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax: 496-0900. Free with museum adm. Caribbean Music on Film: May 16, 7 p.m.: "Salsa." Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. May 16, 8 p.m.: "Anna Christie" (1930) by Clarence Brown, with Greta Garbo.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50. May 18, 8 p.m.: Live work and films by Peter Rose. May 19, 8 p.m.: "The Black Book" (1949) by Anthony Mann; 11 p.m.: "Tarnished Angels" (1958) by Douglas Sirk. May 20, 8 p.m.: New Filmmakers Showcase, with works by Mary Angers, Ruth Cashman, Stuart Kauffman, Bruce Kubert, Jennie Russell, N. Gordon Smith, Sandy Walker, & others.

FILMS CHARAS—C.U.A.N.D.O., 65 Second Ave. 982-0627. Adm. $1.50. May 15, 8 p.m.: "Entr'acte" by René Clair, & three films by Rudy Burckhardt.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. May 16, at 1, 3:15, 6 & 8:30 p.m.: "Sans Soleil" (1983) by Chris Marker. Adm. $9/$6: May 15,

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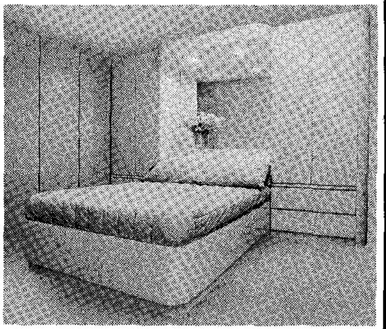

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6:30 p.m., at the **Genealogical Society Auditorium, 122 E. 58th St.**: "Nepal: The Celestial Stairway" by Emmanuel Braquet.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3. May 18-19, 7:30 p.m.: 10th Annual Documentary Festival.

GOETHE HOUSE—Fifth Ave. nr. 82nd St. 744-8310. Free tickets 1 hr. prior to screenings. May 17, 6 p.m.: "Die Grosse Flatter" (1978-79), Part 1, by Marianne Lüdke.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. $1. May 19-20, 2 p.m.: Films by Robert Anderson, Abigail Child & Kurt Kren. Thru June 10: Video by Buky Schwartz & Richard Bloes.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. May 19-20, 1 p.m.: "Tokyo Saiban: The International Military Tribunal for the Far East" (1983) by Masaki Kobayashi.

METROPOLITAN MUSEUM OF ART—Fifth Ave. and 82nd St. 879-5500. Adm. $6. The Art of the Art Film. May 16, 8 p.m.: "Stratasphere" by Harry Rasky.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. May 17, 8 p.m.: Video by Pier Marton. May 19, 8 p.m.: Films by George & Mike Kuchar with Bob Cowan. May 20, 8 p.m.: Films by Vernon Zimmerman & Rudy Burckhardt with Taylor Mead. Also: May 20, 8 p.m., (& May 18-19, 8 p.m., at the **Downtown Community Television Center, 87 Lafayette St.,** adm. $2.50): N.Y.C. Experimental Video & Film Festival.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru June 7: Rod Serling: Dimensions of Imagination. Thru Sept. 13: Lucille Ball: First Lady of Comedy.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490; 708-9500. Free with museum adm. Video: May 17-Sept. 3: Recent Acquisitions. Films: May 17, 2:30 & 6 p.m.: "Stranger Than Paradise," Part 1 (1982) by Jim Jarmusch, & "Born in Flames" (1983) by Lizzie Borden. May 18, 2:30 p.m.: "Trouble in Paradise" (1932) by Ernst Lubitsch; 6 p.m.: "McCabe and Mrs. Miller" (1971) by Robert Altman, with Warren Beatty & Julie Christie. May 19, 2:30 p.m.: "My Darling Clementine" (1946) by John Ford, with Henry Fonda; 5 p.m.: "The Invisible Man" (1933) by James Whale. May 20, 2:30 p.m.: "Nothing Sacred" (1937) by William Wellman, with Carole Lombard & Fredric March; 5 p.m.: (See May 18, 2:30 p.m.).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. May 14, 8 p.m.: "Basileus Quartet" (1982) by Fabio Carpi. May 15-16, 8 p.m.: "When the Mountains Tremble" (1983) by Pamela Yates & Thomas Sigel, & "Nicaragua: Report From the Front" (1983) by Deborah Shaffer & Thomas Sigel. May 17, 8 p.m.: "Illusions" (1983) by Julie Dash, & "Black Girl" (1965) by Ousmane Sembene. May 18 at 7:45 & 9:30 p.m., May 19 at 7:30 & 9:30 p.m., May 20 at 7 & 9 p.m.: "Malou" (1981) by Jeanine Meerapfel; May 18, 7:30 p.m.: "Detour" (1946) by Edgar G. Ulmer; May 20, 2 p.m.: "Burning an Illusion" (1982) by Menelik Shabaz.

NEW YORK CITY LABOR FILM CLUB—Local 1-S, R.W.D.S.U., 140 W. 31st St., 2nd floor. 766-1905. Adm. $4. May 18, 7:30 p.m.: "Adalen 31" (1969) by Bo Widerberg.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. May 15, 12 noon: "Report" (1965) by Bruce Conner & "Los Olvidados" (1950) by Luis Buñuel; 2:30 p.m.: "Mother's Day" (1948) by James Broughton, "Mother Love" (1978) by Midge Mackenzie, & "Clotheslines" (1982) by Roberta Cantow. May 17, 12 noon: "Apples of Gold" (1980) by Bruce Allen, & "Israeli Boy: Life on a Kibbutz" (1973).

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 W. 64th St. 499-6055. Adm. $5; students & senior citizens $4. May 16, 7:30 p.m.: "Merton: A Film Biography."

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. May 15-17, 8 p.m.: "Farrebique" (1946) & "Biquefarre" (1983) by Georges Rouquier. Beg. May 18: Jean Cocteau retrospective. May 18-24: Fri.-Sun., at 4, 6, 8 & 10 p.m., Tue.-Thu., at 6, 8 & 10 p.m.: "Les Parents Terribles" (1948). Fri.-Sun., 2 p.m. (free): "In the King of Prussia" (1982) by Emile de Antonio.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. May 19, 2 p.m.: "Blood and Sand" (1922) by Fred Niblo, with Rudolph Valentino.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. May 18-20, 6 & 8:45 p.m.: "The City" (1939) by Ralph Steiner & Willard Van Dyke, "Weegee's New York" (1948), "Skyscraper" (1959) by Shirley Clarke, "Public Places—Site Inc. by James Wines, Architect" (1981) by Howard Silver, "Christo: Ten Works in Progress" by Michael Blackwood, & "Richard Haas" by Amalie Rothchild.

WOODSIDE ON THE MOVE—58-14 Roosevelt Ave., Woodside. 476-8449. Adm. $1.50. May 16, 7 p.m.: "Bambi Meets Godzilla," "The Red Balloon," "Un Chien Andalou" & other selected shorts.

YONKERS PUBLIC LIBRARY—Grinton I. Will branch, 1500 Central Park Ave. 337-1500, ext. 20. Adm. $2; senior citizens $1. May 16, 7:30 p.m.: "La Strada" (1954) by Federico Fellini.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Firestarter." #2—"Romancing the Stone." #3—Thru May 17: "Alphabet City."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Firestarter."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Firestarter." #2—"Alphabet City."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru May 17: "Breakin'." #2—"Racing With the Moon."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"The Bounty." #2—"The Natural."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Sixteen Candles." #2—"The Natural." #3—"Firestarter." #4—Thru May 17: "Police Academy." Beg. May 18: "Finders Keepers."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Racing With the Moon." #2—"Police Academy."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Racing With the Moon."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Breakin'." #2—"Hardbodies." #3—"Sixteen Candles."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Police Academy." #2—"Firestarter." #3—"Moscow on the Hudson." #4—"Hardbodies." #5—"Breakin'." #6—"Sixteen Candles." #7—"The Natural." #8—"The Bounty." #9—"Splash." #10—"Alphabet City."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Firestarter." #2—"Breakin'." #3—Thru May 17: "Alphabet City." Beg. May 18: "Making the Grade." #4—Thru May 17: "Sixteen Candles." Beg. May 18: "The Final Terror." #5—Thru May 17: "Police Academy." Beg. May 18: "Finders Keepers."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"The Natural." #2—"The Bounty."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Firestarter." #2—Thru May 17: "The Bounty." Beg. May 18: "The Final Terror."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Racing With the Moon." #2—"Hardbodies." #3—"Moscow on the Hudson."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"The Natural." #2—Thru May 17: "Alphabet City." Beg. May 18: "Finders Keepers." #3—"Sixteen Candles." #4—Thru May 17: "Police Academy." Beg. May 18: "Making the Grade."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru May 17: "The Bounty." Beg. May 18: "The Final Terror." #2—"The Natural." #3—Thru May 17: "Sixteen Candles." Beg. May 18: "Making the Grade." #4—"Firestarter."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru May 17: "The Bounty." Beg. May 18: "Moscow on the Hudson." #2—"The Natural."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Sixteen Candles." #2—"Hardbodies." #3—"Firestarter."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru May 17: "Moscow on the Hudson." #2—"Racing With the Moon."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Racing With the Moon." #2—"Moscow on the Hudson."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—Thru May 17: "Police Academy." Beg. May 18: "Making the Grade." #2—"Alphabet City." #3—"Breakin'." #4—"The Natural."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru May 17: "Hardbodies"; "Spring Break." Beg. May 18: "Friday the 13th—The Final Chapter"; "Uncommon Valor."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Hardbodies." #2—Thru May 17: "Splash." Beg. May 18: "The Final Terror." #3—"Romancing the Stone."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Firestarter."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru May 17: "Sixteen Candles." #2—"Hardbodies."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Firestarter." #2—Thru May 17: "Police Academy"; "Alphabet City." Beg. May 18: "The Final Terror." #3—"Breakin'."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. Program unavailable.

303. **NEW DORP—HYLAN—** 351-6601. #1—"Racing With the Moon." #2—"Hardbodies."

304. **NEW DORP—LANE—** 351-2110. "Splash."

305. **NEW DORP—RAE—** 979-0444. #1—"Police Academy." #2—"The Natural."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Breakin'." #2—Thru May 17: "Romancing the Stone." Beg. May 18: "Making the Grade."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"The Bounty." #2—"Sixteen Candles."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Firestarter."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Hardbodies." #2—"The Natural." #3—Thru May 17: "Breakin'." Beg. May 18: "Finders Keepers." #4—"Firestarter."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Police Academy." #2—"Moscow on the Hudson."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—"Hardbodies." #2—"The Natural." #3—"Sixteen Candles." #4—Thru May 17: "Alphabet City." Beg. May 18: "Making the Grade."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"Firestarter." #2—"Romancing the Stone." #3—"Sixteen Candles." #4—Thru May 17: "Romancing the Stone." Beg. May 18: "Making the Grade." #5—"The Bounty." #6—"Swing Shift." #7—"Footloose."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Racing With the Moon." #2—"The Bounty."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Footloose." #2—"Breakin'." #3—Program unavailable.

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Alphabet City." #2—Thru May 17: "Racing With the Moon." Beg. May 18: "The Final Terror." #3—"Hardbodies."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Police Academy." #2—Thru May 17: "Breakin'." Beg. May 18: "Finders Keepers." #3—"The Natural."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Firestarter." #2—"Splash." #3—Thru May 17: "The Bounty." Beg. May 18: "The Final Terror." #4—"Romancing the Stone."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Moscow on the Hudson." #2—"The Bounty."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—"Terms of Endearment." #2—Thru May 17: "Swing Shift."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"The Natural." #2—"Sixteen Candles."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Moscow on the Hudson."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—Thru May 17: "Alphabet City." Beg. May 18: "The Final Terror." #2—"Splash." #3—"Firestarter." #4—"Police Academy."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"Sixteen Candles." #2—"Splash." #3—"Firestarter." #4—"The Bounty." #5—"Breakin'."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Racing With the Moon." #3—"The Natural."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "The Natural."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Hardbodies." #2—Thru May 17: "Breakin'." Beg. May 18: "The Final Terror." #3—"Racing With the Moon."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"Sixteen Candles." #2—Thru May 17: "Alphabet City." #3—"Firestarter."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru May 17: "Swing Shift"; "Lassiter." Beg. May 18: "Reuben, Reuben"; "The Stone Boy."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. "Hardbodies."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru May 17: "Alphabet City." Beg. May 18: "Finders Keepers." #2—"Firestarter."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru May 17: "Footloose"; "Flashdance." Beg. May 18: "Friday the 13th—The Final Chapter"; "The Dead Zone."

443. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1—"The Ten Commandments." #2—"Hard to Hold." #3—"Caged Women."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru May 17: "Breakin'." Beg. May 18: "Making the Grade." #2—"Hardbodies."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Hardbodies." #2—"The Bounty."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru May 17: "Breakin'." #2—"Racing With the Moon."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru May 17: "Hard to Hold"; "Private School." Beg. May 18: "Friday the 13th—The Final Chapter"; "The Dead Zone."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—Thru May 17: "Moscow on the Hudson." Beg. May 18: "The Final Terror." #2—"Hardbodies."

501. BALDWIN—RKO— 223-9230. "The Natural."

502. BELLEROSE—RKO— 775-1351. Thru May 15: "Blame It on Rio." Beg. May 16: "Unfaithfully Yours."

503. BELLMORE—PLAYHOUSE— 785-5400. Program unavailable.

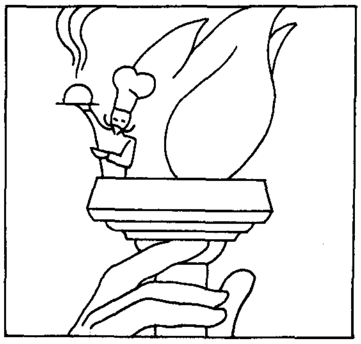
504. BELLMORE—THE MOVIES— 785-3032. Program unavailable.

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. #1—Thru May 17: "Alphabet City." #2—"Hardbodies."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Firestarter." #2—"Splash." #3—"Sixteen Candles." #4—Thru May 17: "Police Academy." Beg. May 18: "Finders Keepers."



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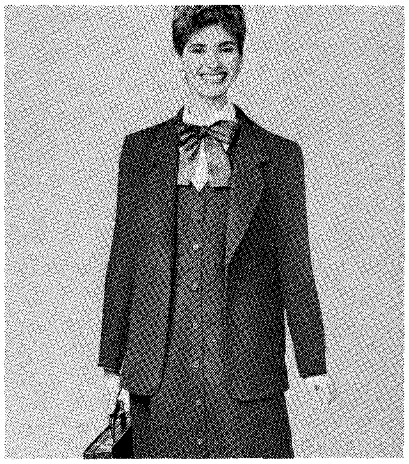

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514. **ELMONT—ARGO—** 437-0356. Program unavailable.

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Splash."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Firestarter." #2—"Sixteen Candles."

519. **GARDEN CITY—RKO ROOSEVELT FIELD —** 741-4007. #1—"Romancing the Stone." #2—"Alphabet City." #3—"Police Academy."

521. **GARDEN CITY PARK—RKO PARK EAST —** 741-8484. "Hardbodies."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"The Natural." #2—Thru May 17: "The Natural." Beg. May 18: "Making the Grade." #3—Thru May 17: "Breakin'." Beg. May 18: "Finders Keepers."

524. **HEWLETT—RKO—** 791-6768. Thru May 15: "Blame It on Rio." Beg. May 16: "Unfaithfully Yours."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"Splash." #2—"Sixteen Candles."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Alphabet City." **SOUTH—**"Firestarter."

529. **LAWRENCE—RKO—** 371-0203. #1—"Moscow on the Hudson." #2—"Hardbodies." #3—"Splash."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru May 17: "Swing Shift." Beg. May 18: "The Final Terror"; "Friday the 13th—The Final Chapter." #2—Thru May 17: "Where the Boys Are '84"; "Weekend Pass." Beg. May 18 (tent.): "Alphabet City."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Moscow on the Hudson." #2—"Breakin'." #3—"Racing With the Moon." #4—"This Is Spinal Tap." #5—"The Natural." #6—"The Bounty."

532. **LONG BEACH—LIDO—** 432-0056. Thru May 17: "Where the Boys Are '84"; "Christine." Beg. May 18: "Friday the 13th—The Final Chapter"; "Staying Alive."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"The Natural." #2—"Firestarter." #3—Thru May 17: "The Bounty." Beg. May 18: "The Final Terror." #4—Thru May 17: "Breakin'." Beg. May 18: "Making the Grade."

534. **LYNBROOK—STUDIO ONE—** 599-1444. Thru May 17: "Reuben, Reuben."

535. **MALVERNE—TWIN—** 599-6966. #1—"Swing Shift." #2—Thru May 17: "Footloose." Beg. May 18 (tent.): "Reuben, Reuben."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Splash." #2—"Sixteen Candles." #3—"Firestarter."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Entre Nous."

540. **MASSAPEQUA—PEQUA—** 799-6464. "The Natural."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru May 17: "Alphabet City." Beg. May 18: "Finders Keepers." #2—Thru May 17: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 18: "The Final Terror." #3—"Splash." #4—"Hardbodies." #5—"Racing With the Moon." #6—"Breakin'." #7—"Sixteen Candles." #8—"Police Academy." #9—Thru May 17: "Moscow on the Hudson." Beg. May 18: "Making the Grade."

542. **MERRICK—GABLES—** 546-0734. Thru May 17: "Where the Boys Are '84." Beg. May 18: "Footloose."

544. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. Thru May 17: "The Bounty." Beg. May 18: "This Is Spinal Tap."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—"Hardbodies." #2—Thru May 17: "Swing Shift."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Hardbodies."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Moscow on the Hudson." #2—Thru May 17: "The Bounty."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "Greystoke: The Legend of Tarzan, Lord of the Apes."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Terms of Endearment." #2—"Racing With the Moon."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—Thru May 17: "The Bounty." Beg. May 18: "This Is Spinal Tap." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—Thru May 17: "Footloose." Beg. May 18: "The Final Terror."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru May 17: "Swing Shift."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Police Academy."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Racing With the Moon." #2—"Sixteen Candles."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Moscow on the Hudson." #2—"Hardbodies."

561. **SYOSSET—SYOSSET—** 921-5810. #1—"The Natural." #2—Thru May 17: "The Natural." Beg. May 18: "Making the Grade." #3—Thru May 17: "Breakin'." Beg. May 18: "Finders Keepers."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Romancing the Stone."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. #1—"Alphabet City." #2—"Romancing the Stone." #3—"The Natural."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Breakin'." #2—"Hardbodies." #3—"Terms of Endearment." #4—"Greystoke: The Legend of Tarzan, Lord of the Apes." #5—"Police Academy." #6—"Friday the 13th—The Final Chapter." #7—"Splash." #8—"Sixteen Candles." #9—"Moscow on the Hudson." #10—"Firestarter." #11—"The Bounty."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"The Bounty." #2—"Terms of Endearment."

571. **WANTAGH—RKO—** 781-6969. "Firestarter."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—Thru May 17: "Sixteen Candles." Beg. May 18: "Making the Grade." #2—"Firestarter." #3—Thru May 17: "Hardbodies." Beg. May 18: "The Final Terror."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru May 17: "Swing Shift." #2—Thru May 17: "Flashdance."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. "Firestarter."

602. **BABYLON—RKO—** 669-0700. #1—"Romancing the Stone." #2—"Hardbodies."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Sixteen Candles." #2—"Racing With the Moon." #3—"Friday the 13th—The Final Chapter."

604. **BAY SHORE—CINEMA—** 665-1722. Thru May 17: "Alphabet City." Beg. May 18: "The Final Terror."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"The Bounty." #2—"Police Academy."

608. **BAY SHORE—SUNRISE DRIVE-IN—** 665-1111. #1—"Firestarter"; "Jaws 3-D." #2—Thru May 17: "Hardbodies"; "Christine." Beg. May 18: "Making the Grade"; "Reckless."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru May 17: "Hard to Hold." Beg. May 18: "Where the Boys Are '84."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru May 17: "Swing Shift."

613. **CENTEREACH—CENTEREACH—** 588-0088. "Firestarter."

614. **COMMACK—DRIVE-IN—** 499-2900. Thru May 17: "Police Academy"; "Risky Business." Beg. May 18: "The Final Terror."

615. **COMMACK—MAYFAIR—** 543-0707. Thru May 17: "The Bounty."

616. **COMMACK—MULTIPLEX—** 462-6953. #1—"Sixteen Candles." #2—"Breakin'." #3—"Swing Shift." #4—"The Natural." #5—"The Bounty." #6—"Police Academy." #7—"Racing With the Moon." #8—"Splash." #9—"Alphabet City." #10—"Firestarter."

617. **COMMACK—RKO—** 499-4545. #1—"Moscow on the Hudson." #2—"Hardbodies."

620. **CORAM—DRIVE-IN—** 732-6200. "Hardbodies"; "Christine."

621. **CORAM—PINE—** 698-6442. #1—"The Natural." #2—"Footloose."

622. **DEER PARK—DEER PARK—** 667-2440. "Hardbodies."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"The Natural." #2—Thru May 17: "The Bounty." Beg. May 18: "Making the Grade." #3—"Romancing the Stone." #4—"Sixteen Candles." #5—Thru May 17: "Splash." Beg. May 18: "Finders Keepers."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Terms of Endearment."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "The Natural."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Sixteen Candles." #2—"Racing With the Moon."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"Sixteen Candles." #2—Thru May 17: "Breakin'." Beg. May 18: "The Final Terror."

630. **GREENPORT—GREENPORT—** 477-0500. Thru May 17: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 18: "Fanny & Alexander."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Breakin'." #2—"The Natural." #3—"Hardbodies." #4—Thru May 17: "Moscow on the Hudson." Beg. May 18: "The Final Terror."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Firestarter."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Sixteen Candles."

635. **ISLIP—ISLIP—** 581-5200. #1—Thru May 17: "Breakin'." Beg. May 18: "Finders Keepers." #2—"Hardbodies." #3—"The Natural."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Splash."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru May 17: "Footloose."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru May 17: "Where the Boys Are '84." Beg. May 18: "Hard to Hold."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—"The Natural." #2—"Racing With the Moon." #3—"Hardbodies."

641. **MONTAUK—THE MOVIES—** 668-2393. May 18-20: "The Right Stuff."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Thru May 17: "Sixteen Candles." Beg. May 18: "Finders Keepers." **OUTDOOR—**"Firestarter"; "Jaws 3-D."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"The Natural." #2—"Breakin'."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru May 17: "Swing Shift." Beg. May 18: "Where the Boys Are '84."

645. **OAKDALE—OAKDALE—** 589-8118. Thru May 17: "Footloose." Beg. May 18: "Where the Boys Are '84."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Romancing the Stone." #2—"The Natural." #3—"Splash."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Hardbodies." #2—"Firestarter."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. Thru May 17: "Police Academy." Beg. May 18: "Finders Keepers." **OUTDOOR—**Thru May 17: "Sixteen Candles"; "D.C. Cab." Beg. May 18: "The Final Terror."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Racing With the Moon." #2—Thru May 17: "The Bounty." Beg. May 18: "Making the Grade."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Firestarter." **WEST—**Thru May 17: "Hardbodies." Beg. May 18: "Finders Keepers."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru May 15: "Blame It on Rio." Beg. May 16: "Unfaithfully Yours."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru May 17: "Police Academy." Beg. May 18: "Friday the 13—The Final Chapter."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru May 17: "Liquid Sky." Beg May 18: "Basileus Quartet."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru May 17: "Breakin'." #2—"Sixteen Candles." #3—Thru May 17: "Swing Shift."

660. **SHIRLEY—TWIN—** 281-4466 #1—Thru May 17: "Swing Shift." #2—Thru May 17: "Where the Boys Are '84."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Romancing the Stone."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Moscow on the Hudson." #2—Thru May 17: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 18: "Police Academy." #3—"Hardbodies."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Racing With the Moon." #2—"Moscow on the Hudson." #3—"The Bounty."

666. **WEST ISLIP—TWIN—** 669-2626. #1—"Footloose." #2—Thru May 17: "Where the Boys Are '84." Beg. May 18: "Friday the 13th—The Final Chapter."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. "Firestarter."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE**— 234-7300. #1—"The Natural." #2—Thru May 17: "Moscow on the Hudson." Beg. May 18: "This Is Spinal Tap."

701. **BEDFORD VILLAGE—CINEMA 22**— 234-9577. "Racing With the Moon."

702. **BRONXVILLE—BRONXVILLE**— 961-4030. #1—"The Natural." #2—"Splash." #3—"Sixteen Candles."

705. **GREENBURGH—CINEMA 100**— 946-4680. #1—"The Natural." #2—"Firestarter."

707. **HARRISON—SILVER SCREEN**— 835-2961. Thru May 15: "Fanny & Alexander." May 16-18: "Basileus Quartet." May 20-22: "The Man Who Fell to Earth"; "A Boy and His Dog."

708. **HARTSDALE—CINEMA**— 428-2200. #1—"Racing With the Moon." #2—Thru May 17: "The Bounty." #3—Thru May 17: "Splash." #4—Thru May 17: "Moscow on the Hudson."

709. **LARCHMONT—PLAYHOUSE**— 834-3001. "The Natural."

710. **MAMARONECK—PLAYHOUSE**— 698-2200. #1—Thru May 17: "Moscow on the Hudson." Beg. May 18: "Finders Keepers." #2—"Firestarter." #3—"Sixteen Candles." #4—Thru May 17: "Breakin'." Beg. May 18: "Making the Grade."

711. **MOUNT KISCO—MOUNT KISCO**— 666-6900. #1—Thru May 17: "The Bounty." Beg. May 18 (tent.): "Moscow on the Hudson." #2—"Hardbodies."

713. **NEW ROCHELLE—LOEWS**— 632-1700. #1—"The Bounty." #2—"Hardbodies."

714. **NEW ROCHELLE—RKO PROCTORS**— 632-1100. #1—"Racing With the Moon." #2—"Firestarter." #3—"Sixteen Candles." #4—Thru May 17: "Alphabet City." Beg. May 18: "The Final Terror." #5—Thru May 17: "Breakin'." Beg. May 18: "Making the Grade."

715. **NEW ROCHELLE—TOWN**— 632-4000. "The Natural."

716. **OSSINING—ARCADIAN**— 941-5200. #1—"Sixteen Candles." #2—Program unavailable.

717. **PEEKSKILL—BEACH**— 737-6262. #1—"Footloose." #2—"Firestarter." #3—"The Natural." #4—"Hardbodies."

719. **PEEKSKILL—WESTCHESTER MALL**— 528-8822. #1—"Racing With the Moon." #2—"Romancing the Stone." #3—"Sixteen Candles." #4—Thru May 17: "Moscow on the Hudson."

720. **PELHAM—PICTURE HOUSE**— 738-3160. Thru May 17: "Swing Shift."

721. **PLEASANTVILLE—ROME**— 769-0720. #1—"Firestarter." #2—Thru May 17: "Racing With the Moon."

722. **RYE—RYE RIDGE**— 939-8177. #1—"Racing With the Moon." #2—"The Bounty."

723. **SCARSDALE—FINE ARTS**— 723-6699. Thru May 17: "Privates on Parade." Beg. May 18: "Le Bal."

724. **SCARSDALE—PLAZA**— 725-0078. Thru May 17: "Swing Shift." Beg. May 18: "Moscow on the Hudson."

727. **WHITE PLAINS—GALLERIA**— 997-8198. #1—"Hardbodies." #2—"Sixteen Candles."

728. **WHITE PLAINS—UA CINEMA**— 946-2820. Thru May 17: "Romancing the Stone." Beg. May 18: "Making the Grade."

730. **YONKERS—CENTRAL PLAZA**— 793-3232. #1—Thru May 17: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 18: "Making the Grade." #2—"Romancing the Stone."

731. **YONKERS—KENT**— 237-3440. #1—Thru May 17: "Breakin'." Beg. May 18: "The Final Terror." #2—Thru May 17: "Footloose"; "The Dead Zone." Beg. May 18 (tent.): "Swing Shift"; "Never Say Never Again."

732. **YONKERS—MOVIELAND**— 793-0002. #1—"Firestarter." #2—"Racing With the Moon." #3—"Police Academy." #4—"The Bounty."

733. **YONKERS—PARK HILL**— 969-4477. #1—"Hardbodies." #2—"Breakin'." #3—"Alphabet City."

735. **YORKTOWN HEIGHTS—TRIANGLE**— 245-7555. #1—"Breakin'." #2—"The Bounty."

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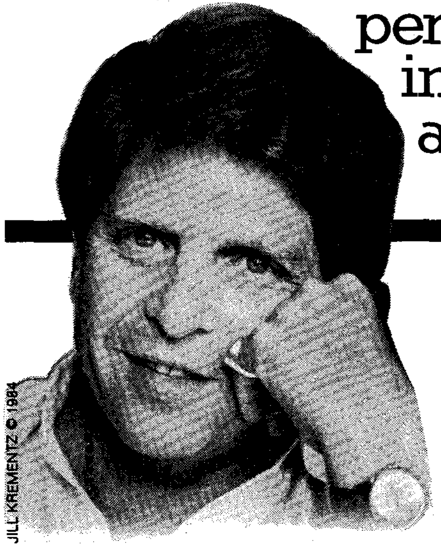
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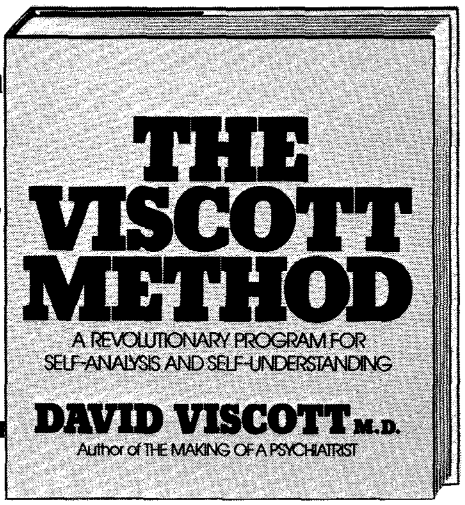
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NY 52184

Rockland County

740. BLAUVELT—NYACK DRIVE-IN— 358-1844. Thru May 17: "Hardbodies"; "Spring Break." Beg. May 18: "The Final Terror."

742. MONSEY—ROCKLAND DRIVE-IN— 356-4040. Thru May 17: "Police Academy"; "National Lampoon's Vacation."

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "Firestarter."

745. NANUET—THE MOVIES— 623-0211. #1—"Breakin'." #2—"Moscow on the Hudson." #3—"Hardbodies." #4—"The Bounty." #5—"The Natural."

746. NEW CITY—TOWN— 634-5100. #1—"Racing With the Moon." #2—Thru May 17: "The Bounty."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—Thru May 17: "Splash." Beg. May 18 (tent.): "Finders Keepers." #2—"Sixteen Candles."

748. NYACK—CINEMA EAST— 358-6631. "Romancing the Stone."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. "Firestarter"; "Psycho II."

751. PEARL RIVER—CENTRAL— 735-2530. "Splash."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Sixteen Candles."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Footloose."

755. STONY POINT—9 W CINEMA— 942-0303. "Breakin'."

756. SUFFERN—LAFAYETTE— 357-6030. "Terms of Endearment."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "The Natural."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Firestarter." #2—"Sixteen Candles."

774. DANBURY—CINE— 743-2200. #1—"The Natural." #2—"The Bounty." #3—"Moscow on the Hudson."

775. DANBURY—CINEMA— 748-2923. #1—Thru May 17: "Footloose." Beg. May 18: "Making the Grade." #2—Thru May 17: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 18: "Finders Keepers."

777. DANBURY—PALACE— 748-7496. #1—"Breakin'." #2—"Police Academy." #3—Thru May 17: "Splash." Beg. May 18: "The Final Terror."

778. DARIEN—PLAYHOUSE— 655-0100. "Romancing the Stone."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—Program unavailable. #2—"Splash."

780. FAIRFIELD—COUNTY— 334-1411. "Firestarter."

781. GREENWICH—CINEMA— 869-6030. #1—"Firestarter." #2—"Sixteen Candles."

782. GREENWICH—PLAZA— 869-4030. #1—"The Natural." #2—Thru May 17: "Swing Shift." Beg. May 18: "Finders Keepers." #3—"Racing With the Moon."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Moscow on the Hudson."

784. NORWALK—CINEMA— 838-4504. #1—"Alphabet City." #2—"Firestarter."

785. NORWALK—NORWALK— 866-3010. "Breakin'."

788. SOUTH NORWALK—SONO— 866-9202. Thru May 15: "Can She Bake a Cherry Pie?" May 16-18: "Educating Rita." May 19-20: "Dr. No"; "For Your Eyes Only."

789. SPRINGDALE—STATE— 325-0250. Thru May 17: "Footloose." Beg. May 18: "Police Academy."

790. STAMFORD—AVON— 324-9205. #1—"Breakin'." #2—Thru May 17: "Splash." Beg. May 18: "The Final Terror."

791. STAMFORD—CINEMA— 324-3100. #1—"The Bounty." #2—"Hardbodies." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

792. STAMFORD—RIDGEWAY— 323-5000. #1—"Moscow on the Hudson." #2—Thru May 17: "Police Academy." Beg. May 18: "Making the Grade."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Moscow on the Hudson." #2—Thru May 17: "Police Academy." Beg. May 18: "Making the Grade." #3—Thru May 17: "The Bounty." Beg. May 18: "Finders Keepers."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Romancing the Stone." #2—"Sixteen Candles." #3—227-9619. "The Natural." #4—226-6666. "Moscow on the Hudson."

796. WESTPORT—POST— 227-0500. "The Bounty."

798. WILTON—CINEMA— 762-5678. "Splash."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—Thru May 17: "The Bounty." #2—"Firestarter." #3—Thru May 17: "Sixteen Candles." Beg. May 18: "Finders Keepers."

801. HARRISON—WARNER— 482-8550. #1—"Breakin'." #2—Thru May 17: "Hardbodies." Beg. May 18: "Making the Grade."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Thru May 17: "Police Academy." #2—Thru May 17: "Moscow on the Hudson."

805. JERSEY CITY—STATE— 653-5200. #1—Thru May 17: "Breakin'." Beg. May. 18: "Making the Grade." #2—"Firestarter." #3—Thru May 17: "Sixteen Candles"; "Caged Women." Beg. May 18: "The Final Terror." #4—"The Natural."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Hardbodies." #2—"Racing With the Moon." #3—"Firestarter." #4—"Police Academy."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"The Bounty." #2—"The Natural." #3—"Sixteen Candles." #4—"Splash." #5—"Moscow on the Hudson." #6—"Breakin'."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru May 17: "Where the Boys Are '84"; "Gates of Hell." Beg. May 18: "Friday the 13th—The Final Chapter"; "Uncommon Valor."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Hardbodies."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—Thru May 17: "Racing With the Moon." Beg. May 18: "The Final Terror." #2—"Police Academy."

813. CEDAR GROVE—CINEMA 23— 239-1462. "Splash."

817. LIVINGSTON—COLONY— 992-0800. "Firestarter."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "Hardbodies."

819. MILLBURN—RKO— 376-0800. #1—Thru May 17: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 18: "Making the Grade." #2—"Firestarter."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—"Firestarter." #2—"The Bounty." #3—"Entre Nous."

822. MONTCLAIR—WELLMONT— 783-9500. #1—Thru May 17: "Where the Boys Are '84." Beg. May 18: "Finders Keepers." #2—Thru May 17: "Alphabet City." Beg. May 18: "This Is Spinal Tap." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

825. NUTLEY—FRANKLIN— 667-1777. #1—"The Natural." #2—Thru May 17: "Sixteen Candles." #3—Thru May 17: "Breakin'."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. #1—"The Natural." #2—"Moscow on the Hudson." #3—"Romancing the Stone."

828. VERONA—VERONA— 239-0880. Thru May 17: "Breakin'." Beg. May 18: "Making the Grade."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Racing With the Moon." #2—"Sixteen Candles." #3—Thru May 17: "Police Academy."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru May 10: "Footloose."

841. CRANFORD—RKO— 276-9120. #1—"Alphabet City." #2—"Splash."

842. ELIZABETH—ELMORA— 352-3483. "Hardbodies."

846. LINDEN—TWIN— 925-9787. #1—"Firestarter." #2—"The Natural."

848. ROSELLE PARK—PARK— 245-0358. Thru May 17: "Breakin'."

849. SUMMIT—STRAND— 273-3900. "Sixteen Candles."

851. UNION—FIVE POINTS— 964-3466. Thru May 17: "Police Academy." Beg. May 18: "Finders Keepers."

852. UNION—LOST PICTURE SHOW— 964-4497. Thru May 17: "The Bounty." Beg. May 18 (tent.): "Entre Nous."

854. UNION—RKO— 686-4373. #1—"Racing With the Moon." #2—"Hardbodies."

857. WESTFIELD—RIALTO— 232-1288. #1—"Firestarter." #2—"The Natural." #3—"Sixteen Candles."

858. WESTFIELD—TWIN— 654-4720. #1—"The Bounty." #2—Thru May 17: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 18: "Finders Keepers."

Bergen County

860. BERGENFIELD—BERGENFIELD— 385-1600. "Firestarter."

861. CLOSTER—CLOSTER— 768-8800. "The Natural."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Racing With the Moon." #2—"The Natural." #3—"Sixteen Candles." #4—"Breakin'."

863. EMERSON—TOWN— 261-1000. "Racing With the Moon."

864. FAIR LAWN—HYWAY— 796-1717. #1—"Firestarter." #2—"Sixteen Candles."

866. FAIRVIEW—TWIN— 941-2424. #1—"The Bounty." #2—"Firestarter."

867. FORT LEE—LINWOOD— 944-6900. #1—Thru May 17: "Hardbodies." Beg. May 18: "Making the Grade." #2—Thru May 17: "Police Academy." Beg. May 18: "Finders Keepers."

868. FORT LEE—SHARON— 224-0202. Thru May 17: "Moscow on the Hudson."

873. OAKLAND—TWIN— 337-4478. #1—"Hardbodies." #2—Thru May 17: "Police Academy." Beg. May 18: "Finders Keepers."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru May 17: "Terms of Endearment." #2—Thru May 17: "Swing Shift."

875. PARAMUS—BERGEN MALL— 845-4449. "Sixteen Candles."

876. PARAMUS—CINEMA 35— 845-5070. "Firestarter."

877. PARAMUS—DRIVE-IN— 368-1440. Thru May 17: "Footloose"; "Flashdance."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"Breakin'." #2—"The Bounty." #3—"Romancing the Stone." #4—"The Natural." #5—"Alphabet City." #6—"Moscow on the Hudson." #7—"Greystoke: The Legend of Tarzan, Lord of the Apes."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—Thru May 17: "Splash." Beg. May 18: "Making the Grade." #2—"Hardbodies." #3—"Police Academy."

880. RAMSEY—CINEMA— 825-2090. "The Natural."

882. RIDGEFIELD PARK—RIALTO— 641-2115. "Sixteen Candles."

885. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru May 17: "Where the Boys Are '84." #2—Thru May 17: "Swing Shift."

886. TEANECK—MOVIE CITY— 836-3334. #1—Thru May 17: "Footloose." #2—Thru May 17: "Where the Boys Are '84." #3—Thru May 17: "Hard to Hold."

887. TENAFLY—BERGEN— 567-0004. "Moscow on the Hudson."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. "Sixteen Candles."

889. WESTWOOD—PASCACK— 664-3200. Thru May 17: "Police Academy." Beg. May 18: "Finders Keepers."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ALPHABET CITY—(1hr. 38m., '84) A drama about life on the streets in the New York City neighborhood of the title, named after the lettered avenues (A-D) of the Lower East Side. With Vincent Spano, Michael Winslow. Dir. Amos Poe. R. **7, 41, 97, 100, 103, 118, 201, 206, 225, 237, 403, 411, 420, 428, 439, 511, 519, 528, 530, 541, 566, 604, 616, 714, 733, 784, 822, 841, 878**

BEYOND GOOD AND EVIL—(1hr. 46m., '84) In Italian, Eng. subtitles. A subjective historical reflection on the lives of three men: Friedrich Nietzsche, Lou Andreas Salomé and Paul Rée. With Erland Josephson, Dominique Sanda, Robert Powell, Virna Lisi. Dir. Liliana Cavani. **47**

★ **BOUNTY, THE**—(2hrs. 12m., '84) A somber, powerful, fascinating retelling of the immortal mutiny on the *Bounty* in 1789. In this version, Mr. Bligh (Anthony Hopkins) is a fiercely ambitious sailor who risks the lives of his crew for glory, but he's hardly a sadist or tyrant. When the *Bounty* arrives at Tahiti, the men, exhausted and sex-starved, take up with the incredibly fleshy and beautiful native girls. Putting to sea, Bligh tries to reimpose military discipline, and when the crew resists, he grows excessively harsh. The mutiny, led by a very young and inexperienced Fletcher Christian (Mel Gibson) is not an exultant explosion of cleansing violence but a sickening, almost incoherent outburst of rage and dismay. *The Bounty* isn't priggish, but it has an eighteenth-century, Tory point of view: Sensuality and indolence destroy the crew not only as members of the navy but as men. Hopkins, wearing his hair in a pugnacious Napoleon cut, gives his first robust movie performance, and Mel Gibson, very modest for so glamorous an actor, lets his voice go high and weepy in the mutiny scene, a gamble that works very well. The director, Roger Donaldson, likes to work close in, and he doesn't mind letting his shots get messy, if mess is called for. A few scenes could be juicier, but Donaldson's even-handed approach to the moral issues has strength and integrity. Written by Robert Bolt, from the novel, *Captain Bligh and Mr. Christian,* by Richard Hough. PG. **16, 24, 33, 72, 93, 105, 118, 202, 203, 210, 211, 307, 407, 408, 413, 414, 422, 448, 531, 533, 545, 550, 554, 567, 570, 606, 615, 616, 625, 651, 664, 708, 711, 713, 722, 732, 735, 745, 746, 774, 791, 793, 796, 800, 807, 821, 852, 858, 866, 878**

BREAKIN'—(1hr. 30m., '84) Two talented, breakdancing street performers are determined to make it in movies despite having been refused an audition. With Lucinda Dickey, "Shabba-Doo," "Boogaloo Shrimp," Ben Lokey, Phineas Newborn III, Christopher McDonald. Dir. Joel Silberg. PG. **30, 46, 80, 97, 99, 104, 114, 118, 201, 225, 237, 306, 401, 410, 412, 422, 426, 447, 450, 523, 531, 533, 541, 561, 567, 616, 629, 632, 635, 643, 658, 710, 714, 731, 733, 735, 745, 755, 777, 785, 790, 801, 805, 807, 825, 828, 848, 862, 878**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **16, 90, 97**

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **50**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Guitierrez and David Villalpando. R. **90**

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88, 537, 821, 852**

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. **86**

FINAL TERROR, THE—(1hr. 32m., '84) Horror lurks in the forest for a group of kids on a camping trip. With Daryl Hannah, Rachel Ward, Adrian Zmed. Dir. Andrew Davis. R. **41, 58, 99, 201, 203, 210, 234, 237, 411, 413, 420, 426, 500, 530, 533, 541, 554, 573, 604, 614, 629, 632, 650, 714, 731, 740, 777, 790, 805, 811**

FINDERS KEEPERS—(1hr. 35m., '84) A madcap transcontinental chase after a missing five million dollars. With Michael O'Keefe, Beverly D'Angelo, David Wayne, Pamela Stephenson, Louis Gosset Jr. Dir. Richard Lester. R. **9, 37, 70, 109, 201, 206, 401, 412, 439, 512, 523, 541, 561, 625, 635, 642, 650, 653, 710, 747, 775, 782, 793, 800, 822, 851, 858, 867, 873, 889**

FIRESTARTER—(1hr. 56m., '84) A young girl with psychic powers is sought by intelligence agents for her potential as a weapon. Based on Stephen King's best-selling novel. With David Keith, Drew Barrymore, Freddie Jones, Heather Locklear, George C. Scott, Martin Sheen, Art Carney, Louise Fletcher. Dir. Mark Lester. R. **20, 41, 70, 82, 93, 100, 102, 103, 109, 118, 201. 203, 210, 212, 235, 237, 308, 401, 407, 413, 420, 422, 428, 439, 512, 518, 528, 533, 536, 567, 571, 573, 601, 608, 613, 616, 633, 642, 649, 653, 668, 705, 710, 714, 717, 721, 732, 744, 750, 773, 780, 781, 784, 800, 805, 806, 817, 819, 821, 846, 857, 860, 864, 866, 876**

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgrow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven.* Music by Kenny Loggins and others. PG. **38, 42, 58, 407, 410, 442, 535, 542, 554, 621, 638, 645, 666, 717, 731, 754, 775, 789, 840, 877, 886**

GABRIELA—(1hr. 44m., '84) In Portuguese, Eng. subtitles. In Brazil, in 1925, a backlands woman wins over a tavern keeper with her charm. With Sonia Braga, Marcello Mastroianni. Dir. Bruno Barreto. R. **62**

GOOD FIGHT, THE—(1hr. 38m., '83) Fascinating interviews with surviving members of the Abraham Lincoln Brigade, those idealistic Americans (many of them Communists) who went to Spain in 1937 to fight on the Republican side in the civil war. Interspersed with the interviews are the standard newsreels and still photos, all of it held together with narration (spoken by Studs Terkel). The movie is made in what one can only call the National Endowment style (like most documentaries on social subjects, *The Good Fight* was partially subsidized by the federal government). The subjects are all extraordinarily attractive —proud, resilient, witty. They could make anyone long for adventure and commitment, especially since they haven't aged, except in years. One wishes, however, that the interviews were more probing. The Soviet Union and the European Communists are much praised for supporting the Loyalist side, but what do these idealists feel about Stalin's decimation of the other (anarchist and Trotskyite) leftist parties in Spain? Dir. Noel Buckner, Mary Dore and Sam Sills. **5**

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—(2hrs. 9m., '84) Imposing but stiff and uninvolving. Director Hugh Hudson, and his screenwriters Michael Austin and P.H. Vazak (a pseudonymn for Robert Towne), have taken what is essentially pulp-fantasy material and dramatized it with grim zoological-anthropological "authenticity." The young Lord and Lady Greystoke, shipwrecked off the coast of West Africa, build a tree house, have a baby, and die. The child is raised by apes, and immediately the movie is in trouble. Which ape is which? And how can we stay interested in their fights, in the beasts (played by actors inside Rick Baker's costumes) lurching around and thwacking the ground with their arms? Ian Holm, as the Belgian explorer D'Arnot, shows up, teaches the young man (whose name is John Clayton) how to speak English, and hauls him off to Scotland, where he falls into the arms of his grandfather, the Earl of Greystoke (Ralph Richardson). Richardson, the most generously humane actor of his day, warms the movie up a little. But Hudson lays on the upper-class pomp by the yard, and Clayton (Christopher Lambert), rather than acting amoral and sexually aggressive (as we would expect of a man raised in the jungle) turns out to be a better Edwardian than any of the fops raised in nurseries. The movie wants to celebrate Tarzan as a natural man without letting him be wild. It tames him. Cinematography by the great John Alcott. PG. **22, 32, 71, 541, 551, 554, 567, 630, 663, 730, 775, 791, 819, 822, 858, 878**

HARDBODIES—(1hr. 40m., '84) A beach-party comedy about smooth-talking young men and "hard-bodied" young women. With Grant Cramer, Teal Roberts, Gary Wood, Cindy Silver, Courtney Gaines. Dir. Mark Griffiths. R. **33, 80, 114, 118, 205, 212, 228, 234, 236, 303, 401, 403, 411, 426, 438, 447, 448, 500, 511, 521, 529, 541, 547, 548, 559, 567,**

573, 602, 608, 617, 620, 622, 632, 635, 640, 649, 653, 663, 711, 713, 717, 727, 733, 740, 745, 791, 801, 806, 810, 818, 842, 854, 867, 873, 879

ICEMAN—(1hr. 41m., '84) An astonishingly beautiful frozen-man-in-the-North movie, directed by Fred Schepisi. A creature frozen into a glacier turns out to be a 40,000-year-old man, an Inuit (Eskimo). A scientific research team defrosts him and restores him to life. But head scientist Lindsay Crouse wants to take him apart to discover what has kept him in such great shape all these years, while the saintly bearded young anthropologist Tim Hutton wants to keep him alive, study him, "communicate" with him. Can you guess which point of view wins out? As the well-preserved primitive, theater actor John Lone, who was trained as a boy by the Peking Opera, has a genuine triumph, suggesting a complex sensibility through stylized body movements and a grunt-and-groan language that grows more communicative every minute. And although the script is frequently silly, Schepisi redeems the picture with his heroic sense of landscape and his tactile visual style. PG. 32

IREZUMI—(1hr. 28m., '84) In Japanese, Eng. subtitles. A young woman in contemporary Japan, obsessed with her love for a man, struggles with the constraints of the traditionally obedient female role. With Masayo Utsunomiya, Tomisaburo Wakayama. Dir. Yoichi Takabayashi. 86

KIPPERBANG—(1hr. 25m., '84) Set in 1948, the story of a fourteen-year-old British schoolboy who hopes, among other things, to steal a kiss from a pretty classmate. Dir. Michael Apted. PG. 73

★ **L'ARGENT**—(1hr. 30m., '84) In French, Eng. subtitles. Another of Robert Bresson's stripped-down modern fables of spiritual anguish. This one is about the life-destroying powers of money. A young oil deliveryman, accidentally passing a counterfeit bill, is arrested, loses his job, and begins an irreversible descent into criminality. By the end of the movie, he's swinging an ax against innocent people and making off with their savings. This dour tale has an undeniable power, derived, in large part, from Bresson's uniquely concentrated style, which removes the usual muck of identification and empathy and depends, instead, on a swift, inexorable depiction of acts. One such movie every five years or so has a tonic force—it clears away the stale feelings in the air. With non-professional actors, all very handsome. 5

LE BAL—(1hr. 52m., '84) Inventive and original yet still tedious. Set entirely in a single Parisian ballroom, *Le Bal* (which was based on a successful theater-piece devised by Jean-Claude Penchenat), chronicles the way men and women have looked at each other, danced, fought, and parted for fifty years. The film shuns dialogue, using only music, dancing, and pantomime. On the surface, it's a history of popular dance styles and pop culture in general, but surely the director, Ettore Scola, and his writers (Ruggero Maccari, Furio Scarpelli, and Penchenat) intend a study of the ways capitalism has affected the relations of men and women. We see a small number of actors play multiple roles, dancing and flirting in the style of six different periods—the present, the Popular Front period (1935), the beginning of the war, the middle of the war, Liberation, the fifties, and then back to the present again. The trouble is, we are watching actors, not dancers, and the routines, though often funny, never work up any excitement as *dance*. What interests the filmmakers is what the dancing, the clothes, and the styles of behavior reveal about our society. By the end of the movie, you may feel you're going to have to take a quiz on what you've seen. 16, 51, 723

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. 56

MAKING THE GRADE—(1hr. 45m., '84) A rich preppy, preferring to go to parties in Paris, hires a New Jersey street kid to impersonate him at school and earn his diploma. With Judd Nelson, Dana Olsen, Jonna Lee, Gordon Jump, Ronald Lacey. Dir. Gene Quintano. R. 83, 97, 201, 206, 210, 225, 306, 403, 407, 447, 523, 533, 541, 561, 573, 608, 625, 651, 710, 714, 728, 730, 775, 792, 793, 801, 805, 819, 828, 867, 879

MISSION, THE—(1hr. 47m., '84) In Farsi, Eng. subtitles. Reviewed in this issue. 61

MOSCOW ON THE HUDSON—(1hr. 57m., '84) Paul Mazursky's sweet-tempered, neo-melting-pot myth about a Soviet musician who defects to America. To be precise, he defects to New York, that many-towered Babel in which, as this movie has it, virtually no one speaks more than a few words of English. The musician, Vlad (Robin Williams), isn't wary the way a native New Yorker would be, so he doesn't find it unusual that his best friend is a black from Alabama (Cleavant Derricks), a sort of internal émigré; his girlfriend an Italian (Maria Conchita Alonso); and his lawyer a Cuban (Alejandro Rey) who floated to Miami some years earlier. These people not only like Vlad, who is easy to like, they like one another, and hang out together. Is this possible? Wouldn't most new arrivals stick with their own tribe? The movie's family-of-man spirit comes too easily and feels a bit forced. Yet Robin Williams is wonderful—bearded and hairy, a small, innocuous man in the early, excellent Moscow scenes (shot in Munich), his Vlad becomes open and gregarious in New York. The movie is anecdotal (rather than carefully plotted) and some of the anecdotes aren't as good as they should be, but its portrait of New York as a many-tongued chaos is hilarious and exact. Leon Capetanos worked with Mazursky on the screenplay. R. 14, 24, 31, 72, 92, 118, 205, 211, 213, 223, 402, 414, 419, 500, 529, 531, 541, 550, 559, 567, 617, 632, 663, 664, 700, 708, 710, 711, 719, 724, 745, 774, 783, 792, 793, 795, 803, 807, 827, 868, 878, 887

NATURAL, THE—(2hrs. 10m., '84) Reviewed in this issue. PG. 23, 30, 48, 92, 105, 109, 118, 202, 206, 210, 211, 225, 305, 401, 403, 412, 418, 423, 424, 501, 523, 531, 533, 540, 561, 566, 616, 621, 625, 627, 632, 635, 640, 643, 648, 700, 702, 705, 709, 715, 717, 745, 758, 774, 782, 795, 805, 807, 825, 827, 846, 857, 861, 862, 878, 880

POLICE ACADEMY—(1hr. 41m., '84) A police academy endures the antics of a motley group of misfits when forced to follow an open admissions policy. With Steve Guttenberg, Kim Cattrall, Bubba Smith, George Gaynes. Dir. Hugh Wilson. R. 37, 83, 109, 111, 118, 201, 206, 225, 237, 305, 402, 412, 420, 512, 519, 541, 557, 567, 606, 614, 616, 650, 655, 663, 732, 742, 777, 789, 792, 793, 803, 806, 811, 830, 851, 867, 873, 879, 889

★ **PRIVATES ON PARADE**—(1hr. 35m., '84) As a drag-show entertainer who signs on, in 1948, for a tour of military bases in the Far East, British theater stalwart Denis Quilley is the essence of florid queenliness. When Quilley's commander, played by John Cleese, uses the traveling show as a cover to deliver arms to British troops besieged by Communist guerrillas, Quilley appears before some odd audiences. Nuns, missionaries, and Pygmies with spears scratch their heads in bewilderment as Quilley emerges on stage in silks and fruit headdress as Carmen Miranda or in a wig and American-army uniform as one of the three Andrews Sisters. This bittersweet farce, based on the successful Royal Shakespeare Company show written by Peter Nichols, is by turns nostalgic and acridly satirical. The joshing gay idiom, in this context of the empire's sunset, is both soft-edged and ironically heroic, for Quilley, doing his bit in the jungle, is the ultimate trouper. Just as much as *The Dresser*, this movie celebrates theater as an aspect of British valor. The sweet music-hall songs are by Denis King (Nichols wrote the lyrics). Directed by Michael Blakemore, a little pokily, but *con amore*. R. 62, 723

★ **RACING WITH THE MOON**—(1hr. 48m., '84) An extremely tender teenage love story set in a small California town in 1942, a time when a boy could roam for hours across empty fields or take his girl skinny-dipping without fear of discovery. The hero, Henry "Hopper" Nash (Sean Penn), a quiet, unformed seventeen-year-old with a hidden volatile streak, and his sleepy-eyed, loutish pal, Nicky (Nicolas Cage), are eager to get involved with girls before enlisting in the marines. Hopper falls in love with a serious girl (Elizabeth McGovern) in skirt and saddle shoes, whom he mistakenly thinks is rich; Nicky gets his Betty Grable-type girlfriend pregnant. The moods aren't strong enough, and the picture, as a whole, is too simple and undramatic, but it's charming nonetheless. The director, Richard Benjamin, lets the performances breathe, and while you're watching the actors the naïveté of the script doesn't bother you. Written by Steven Kloves, a 23-year-old U.C.L.A. dropout. Shot in Mendocino, California. PG. 60, 85, 104, 111, 113, 205, 213, 223, 303, 408, 411, 423, 426, 450, 531, 541, 552, 558, 603, 616, 628, 640, 651, 664, 701, 708, 714, 719, 721, 722, 732, 746, 782, 806, 811, 830, 854, 862, 863

RENT CONTROL—(1hr. 36m., '84) A young man hopes his wayward wife will return to him if he can find a comfortable and inexpensive apartment in New York City; his efforts lead to outrageous complications. Dir. Gian Luigi Polidoro. 6

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Douglas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on peoples' hands; and Robert Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. 24, 32, 54, 100, 234, 306, 407, 413, 519, 562, 566, 602, 625, 648, 662, 719, 728, 730, 748, 778, 795, 827, 878

SEEING RED—(1hr. 40m., '84) Sketchy but entertaining history of the American Communist Party from the twenties to the present. The interviews with Party members, some of them dropouts, some still active, present a remarkably attractive group of people, including Bill Bailey, a maritime organizer and longshoreman with a colorful, undisciplined tongue; the black college teacher Howard "Stretch" Johnson, who learned about class distinctions by dancing in the old Cotton Club, and Dorothy Healey, who once was, by her own admission, "a little Stalin." The filmmakers, Julia Reichert (who conducts the interviews) and her husband James Klein, appear eager to say, "This is what American Communists were like—not creeps or spies or ideologues but salt-of-the-earth working people with a strong moral sense." In some of the movie's most interesting passages, Reichert asks her subjects how they felt at the time of Khrushchev's 1956 speech denouncing Stalin's crimes. They felt like hell, they all say, and many quit the party. But what about *earlier?* some of us may want to ask. The Hitler-Stalin pact? The betrayal of the Polish partisans and Home Army by the Soviets in 1944? Did any of the seemingly exemplary people in this movie take part in the Communists' routinely vicious denunciations of socialists and other leftists and liberals? No one asks. 5

SIXTEEN CANDLES—(1hr. 35m., '84) A comedy about the disappointments and embarrassments a young girl encounters on her sixteenth birthday. With Molly Ringwald, Paul Dooley, Carlin Glynn, Justin Henry, Anthony Michael Hall. Dir. John Hughes. PG. 21, 36, 46, 70, 78, 92, 109, 114, 118, 201, 206, 210, 212, 236, 307, 403, 407, 418, 422, 428, 512, 518, 526, 536, 541, 558, 567, 573, 603, 616, 625, 628, 629, 634, 642, 650, 658, 702, 710, 714, 716, 719, 727, 747, 752, 773, 781, 795, 800, 805, 807, 825, 830, 849, 857, 862, 864, 875, 882, 888

★ **SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. 6, 35, 44, 58, 76, 92, 118, 234, 304, 413, 420, 422, 512, 517, 526, 529, 536, 541, 567, 616, 625, 637, 648, 702, 708, 747, 751, 777, 779, 790, 798, 807, 813, 841, 879

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. Set in Martinique, in 1931, among impoverished sugarcane workers, this first feature by native filmmaker Euzhan Palcy has been shot in brown-tinted color—a mistake for a movie trying to capture the life of a Caribbean island, where strong, bright colors are bound to be part of anyone's experience and memory. In the early scenes, Palcy gives us too many groups of people playing, dancing, quarreling. One fears the film will be an exercise in virtuous ethnographic piety. But then Palcy pulls a story out of the crowded, noisy atmosphere. The hero, José (Garry Cadenat), is an eleven-year-old orphan in the care of his grandmother (Darling Legitimus), a cunning old woman determined to get José the education that would take him out of the sugarcane fields forever. How does a bright, proud boy find his way? Which of the adults—many of them embittered or duplicitous—should he trust, and which of them should he avoid? Based on an autobiographical novel by Joseph Zobel, *Sugar Cane Alley* is both a chronicle of a boy's struggle to master language and a portrait of a community's passage from the mental habits imposed by slavery to something like liberation. PG. 86

SWING SHIFT—(1hr. 52m., '84) This memory of the forties is like a beautiful forties artifact—smooth, gracefully proportioned, but too placid. Four screenwriters (Nancy Dowd, Robert Towne, Bo Goldman, and Ron Nyswaner) put in time on the project, and somehow, in unifying all this work, the director, Jonathan Demme, lost the dramatic pulse of the movie and even his usual idiosyncratic flair. The characters are bland archetypes: we feel we know them at first glance, and the terrible thing is that we are not wrong. Ed Harris is the ordinary-Joe factory worker who enlists in the navy after Pearl Harbor is attacked; Goldie Hawn his wife, a male-dominated woman who finds new self-respect working in an aircraft plant; Kurt Russell the handsome plant-worker and part-time musician she has an affair with while her husband is away; and Christine Lahti the next-door neighbor—a tough-talking woman who has been pushed around by men—who becomes Goldie's best friend. The period detail is exquisite, the mood of wartime patriotism and danger is beautifully sustained, but the movie never comes to life. The adulterous affair between Hawn and Russell lacks wildness and desperation, and when Ed Harris comes home, you don't much care who winds up with whom. Photography by Tak Fujimoto. PG. **9, 32, 55, 83, 97, 407, 416, 436, 530, 535, 547, 555, 574, 612, 616, 644, 658, 660, 720, 724, 731, 782, 874, 885**

TENDERNESS AND ANGER—(1hr. 30m., '81) In German, Eng. subtitles. A documentary portrait of a nomadic Gypsy family living out of a wooden caravan in modern Switzerland. Dir. Johannes Flutsch. **2**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **38, 60, 416, 552, 567, 570, 626, 756, 874**

★**THIS IS SPINAL TAP**—(1hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz,* about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-close-up documentary style that is itself a marvelous send-up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. **14, 51, 74, 97, 531, 545, 554, 700, 822**

WHERE THE BOYS ARE '84—(1hr. 37m.) A remake of the 1960 teens-on-the-beach cult classic with George Hamilton and Connie Francis; in this version, four college girls journey to Fort Lauderdale on their spring break seeking fun and romance in the sun. With Lisa Hartman, Russell Todd, Lorna Luft, Wendy Schaal, Howard McGillan, Lynn-Holly Johnson, Christopher McDonald. Dir. Hy Averback. R. **32, 530, 532, 542, 609, 639, 644, 645, 660, 666, 809, 822, 885, 886**

ZAPPA—(1hr. 43m., '84) In Danish, Eng. subtitles. A story of friendship and cruelty between three fourteen-year-old boys in the suburbs of Copenhagen during the early 1960s. Peter Reichhardt, Adam Tonsberg, Morton Hoff. Dir. Bille August. **73**

Revivals

AFRICAN QUEEN, THE—(1hr. 48m., '51) The top-notch story of a fantastic romantic adventure set in the Congo during WWI. Brilliantly written, directed, and acted, starring Humphrey Bogart and Katharine Hepburn. Dir. John Huston. **96**

ALL SCREWED UP—(1hr. 45m., '76) In Italian, Eng. subtitles. A film about the adventures of young southern Italian workers who migrate to the heavily industrialized city of Milan and form a commune. The film does not truly come off because the writer-director has bitten off more than she can chew; there are too many main characters and stories and problems crowded into a relatively narrow compass. Dir. Lina Wertmüller. **95**

ANIMAL CRACKERS—(1hr. 38m., '30) Lesser Marx, but enjoyable. Groucho takes over the film as Captain Spaulding, the African explorer ("Did someone call me *schnorrer?* Hooray, hooray, hooray!"). The brothers get up to some funny business as they dismantle a society woman's home, but it's a long time between jokes. Dir. Victor Heerman. **13**

BEAT THE DEVIL—(1hr. 40m., '54) A high-style spoof of the international-thriller genre, written by Truman Capote (from a novel by Claud Cockburn) and directed by John Huston. Admittedly, some of the jokes are obscure; the movie passes back and forth between genuine wit and irritating whimsy. With Humphrey Bogart, Gina Lollobrigida and Robert Morley. **96**

BEN-HUR—(3hrs. 37m., '59) Gore Vidal, who worked on the screenplay, claims that he recast the movie as a story of frustrated homosexual love. No one else, however, has been able to detect anything so amusing in this big, heavy, solemn epic of the Roman Empire, starring Charlton Heston as the Jewish prince who becomes a galley slave and then takes up Christianity, Stephen Boyd as the Roman officer Messala, and a supporting cast of oh, thousands at least. The chariot race at the end is worth the wait. Dir. William Wyler. **39**

BOY AND HIS DOG, A—(1hr. 27m., '75) A piece of science fiction of the dog-eat-dog, world-after-the-holocaust variety. It manages to be derivative, preposterous, and mildy revolting until the very end, at which point it becomes original, preposterous, and rather more revolting. With Don Johnson, Susanne Benton and Jason Robards. Dir. L.Q. Jones. **95, 707**

BREAD AND CHOCOLATE—(1hr. 56m., '78) In Italian, Eng. subtitles. A poignant comedy about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. The movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short. With Nino Manfredi and Anna Karina. Dir. Franco Brusati. **95**

CHINATOWN—(2hrs. 11m., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest while maintaining convincing period atmosphere. Jack Nicholson plays a salacious divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **2**

DUCK SOUP—(1hr. 10m., '33) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. **13**

FREAKS—(1hr. 4m., '32) Tod Browning's classic which takes place in a circus sideshow where the so-called freaks exhibit a more human and civilized society than the "normal" people who surround them. **39**

GRAND ILLUSION—(1hr. 52m., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **2**

IT'S A WONDERFUL LIFE—(2hrs. 10m., '46) Frank Capra's masterpiece, a wrenching drama about a man who thinks his life is worthless, and then, returning to his hometown when dead, sees what the place would have been like without him. The fantasy has elements of an idyll and a nightmare, mysteriously intertwined. With James Stewart and Donna Reed. **95**

KING OF HEARTS—(1hr. 40m., '67) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Geneviève Bujold. **10**

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. **96**

LITTLE FOXES, THE—(1hr. 56m., '41) Bette Davis as villainous Regina, the role that gave Tallulah Bankhead her greatest Broadway triumph. A faithful rendering of the Lillian Hellman play—probably her best work. With Herbert Marshall and Teresa Wright. Impeccable deep-focus photography by Gregg Toland. Dir. William Wyler. **10**

MAN WHO KNEW TOO MUCH (1956), THE—(2hrs.) Slower and heavier than Hitchcock's first (1934) version, which starred Leslie Banks, Edna Best, and Peter Lorre, but the expansiveness and weight pay off. The elaborate early scenes, which establish the discomfort of James Stewart and Doris Day as tourists in Marrakesh, set us up for the disasters and disorienting confusions they experience in that city. And the neurotic conflicts in their marriage make the crises that much more wrenching. One of Hitchcock's most deeply felt thrillers. Screenplay by John Michael Hayes. PG. **16, 57, 88**

MARKED WOMAN—(1hr. 36m., '37) Eduardo Ciannelli as a Lucky Luciano-type underworld king, living high off the earnings of prostitutes; Bette Davis as one of his girls (she tells Ciannelli, "I'll get you if I have to come back from the grave to do it!"); Humphrey Bogart, not yet his true self, as a Tom Dewey-like prosecutor. Fine, fierce thirties-Warner melodrama. Dir. Lloyd Bacon. **10**

NIGHT OF THE LIVING DEAD—(1hr. 30m., '68) A low-budget blood-letting shot in the countryside around Pittsburgh, this film made the reputation of director George Romero. A band of survivors fights off hordes of slow-moving ghouls who multiply in the night. Despite low production values and lots of non-acting, the film is effectively chilling, and definitely not for the squeamish. With Judith O'Dea, Russell Streiner, Duane Jones and Karl Hardman. **39**

NOTHING SACRED—(1hr. 15m., '37) Ben Hecht's slapstick satire of commercialized sentiment. Carole Lombard's radiant hysteria is perfect for the role of the girl who becomes famous for her phony "incurable" disease. Fredric March, as the reporter who promotes her, provides some gentlemanly sanity. Directed by William Wellman in shiny Technicolor. **10**

REDS—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion in the period 1915-20. Beatty is John Reed, the journalist-adventurer who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the "free-thinker" who left her husband and became a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together while history is swirling around them. With powerful performances by Jack Nicholson, Maureen Stapleton and Gene Hackman, backed up by testimony from real-life survivors of the period. Dir. Beatty. **13, 96**

REPULSION—(1hr. 43m., '65) The galvanic Roman Polanski film starring Catherine Deneuve as the repressed manslasher. Terrifying and grisly, with a good deal of material that is more clinical than dramatic. **13**

SERVANT, THE—(1hr. 57m., '63) Harold Pinter wrote and Joseph Losey directed this cold, nasty, but undeniably fascinating study of the sado-masochistic relations between a decadent upper-class loafer (James Fox) and his demonic man-servant (Dirk Bogarde). With Sarah Miles. **95**

TO CATCH A THIEF—(1hr. 37m., '55) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. Hitchcock, no doubt, can take credit for that, as well as for the sexual comedy that takes the place of real female-male chemistry between Kelly and Grant. The plot has Grant, an ex-jewel thief, using his old tricks to trap an imposter; it's short on thrills, but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. **10**

TOKYO STORY—(2hrs. 14m., '53) In Japanese, Eng. subtitles. Yasujiro Ozu's masterpiece about an elderly Japanese couple and their relationships with their grown children reaches the inner core of universal human experience. **2**

TOMORROW—(1hr. 42m., '72) Robert Duvall stars as a Mississippi man, the watchman at a saw mill, who cares for and falls in love with a young, abandoned pregnant woman. Screenplay by Horton Foote, based on a story by William Faulkner. With Olga Bellin and Sudie Bond. Dir. Joseph Anthony. PG. **90**

YELLOW SUBMARINE—(1hr. 25m., '68) A charming animated feature containing the Beatles, their music, a fiesta of color, and a barrel of gentle wit. Pepperland, the peaceful home of the Lonely Hearts Club Band, is attacked by Blue Meanies, and a wonderful escape odyssey follows. Dir. George Running. **39**

THEATER

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Broadway

Previews and Openings

Monday, May 14

THE BABE—Max Gail stars in the title role of a play about baseball's greatest hero, by Robert and Ann Acosta; directed by Noam Pitlik. Previewing now prior to a 5/17 opening. Tues.-Sat. at 8, Sun. at 2, $20-$25; Wed. & Sat. at 2, $17.50-$22.50. **Princess,** 200 W. 48th (586-3903). 2 hrs. All major credit cards.

Friday, May 18

THE WIZ—Stephanie Mills stars in a revival of the 1975 Broadway musical. Book: William F. Brown, based on L. Frank Baum's *The Wonderful Wizard of Oz;* music and lyrics: Charles Smalls; directed (and costumed) by Geoffrey Holder; choreography by George Faison. With Ella Mitchell, Carl Hall, Gregg Baker, Charles Valentino, Howard Porter, John-Ann Washington, Juanita Fleming, Ann Duquesnay. Previews start 5/18 prior to a 5/24 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $27.50-$40; Wed. at 2, $25-$35. **Lunt/Fontanne,** 205 W. 46th (575-9200). 2 hrs., 30 mins. All major credit cards.

Now Playing

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BEETHOVEN'S TENTH—By and with Peter Ustinov, and with George Rose, Mary Jay, Adam Redfield, Gina Friedlander, Gwyllum Evans; directed by Robert Chetwyn. Ustinov stars as the curmudgeonly composer who appears in the London home of a stuffy music critic, his wife, and son, to settle a family dispute. Tues.-Thurs. at 8, Wed., Sat. & Sun. at 2, $25-$35; Fri. & Sat. at 8, $27.50-$37.50. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 10 mins. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $20-$30; Sun. at 3, $22.50-$32.50; (no Saturday matinees) closes 6/10. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

END OF THE WORLD—Arthur Kopit's comedy about a mysterious stranger of enormous wealth who commissions a playwright to write a piece that will save the world from impending doom; directed by Harold Prince. Starring are John Shea, Barnard Hughes, and this year's Academy Award-winning actress Linda Hunt. Tues.-Thurs. at 8, $26.50-$32.50; Fri. & Sat. at 8, $29-$35; Wed. & Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th (246-4636). 2 hrs., 10 mins. All major credit cards.

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Robert Prosky, Lane Smith, James Tolkan, Jack Wallace, and J.T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

A MOON FOR THE MISBEGOTTEN—Revival of Eugene O'Neill's play, starring Kate Nelligan, Ian Bannen, and Jerome Kilty; directed by David Leveaux. Mon.-Fri. at 8, $22.50-$32.50; Sat. at 2 and 8, $25-$35. **Cort,** 48th St. betw. Bdway & 6th (239-6200). 2 hrs., 45 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3. $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

OLIVER!—Ron Moody and Patti LuPone star in a revival of the musical by Lionel Bart (book, music, and lyrics), freely adapted from the Dickens novel; directed by Peter Coe. Others in the cast: Graeme Campbell, Michael Allinson, I.M. Hobson, Elizabeth Larner, Frances Cuka, and Braden Danner in the title role. Wed.-Sat. at 8, Sun. at 6, Sat. & Sun. at 2, $25-$40; Wed. at 2, $22.50-$32.50. **Mark Hellinger,** 51st & Bdway (944-9300). 2 hrs., 10 mins. All major credit cards.

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, Terry Edlefsen, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards. ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baranski, Kenneth Welsh, Yeardley Smith, Peter Gallagher, and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A.J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

SHIRLEY MACLAINE ON BROADWAY—Staged and choreographed by Alan Johnson, original music and lyrics by Marvin Hamlisch and Christopher Adler, cast includes Mark Reina, Larry Vickers, Jamilah Lucas, and Antoinette Yuskis. Tues., Wed., Thurs. at 8, Sun. at 3 & 7:30, $30-$35; Fri. at 8, Sat. at 7 & 10, $35-$40; thru 5/27. **Gershwin,** 51st W. of Bdway (586-6510). 2 hrs. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $23-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Philip Astor and Raymond Baker. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

AND I STILL BELIEVE IN LOVE—Herndon Lackey, Barbara Passolt, Michael Scott, and Susan Cella in a musical comedy for lovers and other survivors, book and lyrics by Stan Barber, music by Daryl Kojak. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16-$20; thru 5/20. **Richard Allen Center,** 36 W. 62nd (279-4200).

BROWNSTONE—Musical by Peter Lawson, Josh Rubins, and Andrew Cadiff (who also directed), set in a Manhattan brownstone, exploring the lives of five of the tenants. With Ralph Bruneau, Loni Ackerman, Maureen McGovern, Kimberly Farr, and Lenny Wolfe. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12; from 5/23. **Hudson Guild,** 441 W. 26th (760-9810).

COURAGE—John Pielmeier's play about the life of Sir James Barrie, starring Paul Collins; directed by Susan Gregg. 5/14-19, 21-23 at 8; $6. **Lamb's Theater,** 130 W. 44th (997-1780).

DESIRE UNDER THE ELMS—Marko St. John and Jeanne Ruskin star in a revival of Eugene O'Neill's play about the conflict of father and son over possession of land and a woman; directed by Terry Schreiber. Tues.-Sat. at 8; mats. Wed., Sat., & Sun. at 2; $18-$25; thru 6/3. **Stage One,** 333 W. 23rd (242-7800).

ELIZABETH AND ESSEX—A musical based on Maxwell Anderson's 1930 play, *Elizabeth the Queen;* book by Michael Stewart and Mark Bramble; music, orchestrations, and vocal arrangements by Doug Katsaros; lyrics by Richard Engquist; directed by Sondra Lee; choreographed by Onna White. Metropolitan Opera star Evelyn Lear stars and Dennis Parlato portrays Essex. Limited run—5/17-6/2; $8. **Ark,** 2 E. 90th (534-5366).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

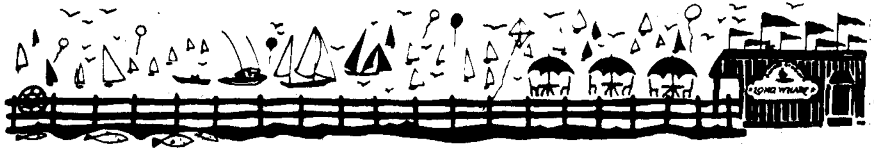
FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Will Patton and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

FOUND A PEANUT—Donald Margulies' play about confrontation within a group of children in the backyard of a Brooklyn tenement. The eight children are played by adults; directed by Claudia Weill. Tues.-Sun. at 8, Sat. & Sun. at 3 (exc 5/26 & 27); $15-$18. **Public/Anspacher,** 425 Lafayette St. (598-7150).

HOLY JUNKIE—John Quinn's play deals with the emotional experiences of drug addicts; directed by James Jennings; featuring James Nixon, Jane Culley, and Michael Halata. $15-$18. **American Theater of Actors,** 314 W. 54th (581-3044).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kotliski, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri.



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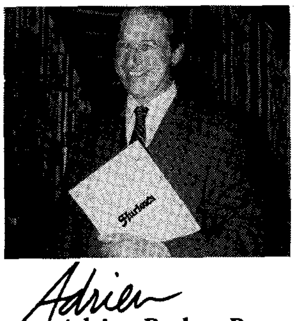

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at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

MR. & MRS.—Kevin Wade's comedy about a premarital situation, featuring Mark Metcalf, Peter Friedman, Polly Draper, and Pamela Brook; directed by David Trainer. Wed.-Sat. at 8, Sun. at 3 & 7:30; $10; thru 6/10. **WPA,** 138 Fifth Ave. (206-0523).

'NIGHT, MOTHER—The Pulitzer Prize-winning work by Marsha Norman, starring the original cast, Kathy Bates and Anne Pitoniak, directed by Tom Moore, is in a new home off-Broadway. The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$24.50. **Westside Arts Theater,** upstairs, 407 W. 43rd (541-8394).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust"; directed by Albert Evans. With Steven Berger, Fay DeWitt, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Fri. at 8, Sun. at 7:30, Sat. at 7 & 10, Sun. at 3. **The Ballroom Theater,** 253 W. 28th (594-0326).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues.-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25. **Roundabout/Susan Bloch,** 307 W. 26th (242-7800).

ORWELL THAT ENDS WELL—Second City comedy revue, directed by Bernard Sahlins and Ed Greenberg, with music by Fred Kaz. Tues.-Fri. at 8, Sat. at 8 & 10:30, Sun. at 3 & 7:30. **Village Gate,** Bleecker & Thompson (475-5120).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Joanne Camp, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22; from 5/23, **Theatre Four,** 424 W. 55th (246-8545).

TRUE WEST—Daniel Stern and Tim Matheson co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

YEATS!—Three one-acters by Yeats, directed by Sam McCready. With Olivia Casey, Kevin Gardiner, Brooke Myers, Todd Oleson, J. Patrick O'Sullivan, Michael Stacy. Wed.-Sat. at 8, Sun. at 3; $8, 5/16-6/10. **Quaigh,** 110 W. 43rd St. (221-9088).

Theater Companies

AMERICAN JEWISH THEATRE—*Andorra,* by Max Frisch, set in a mythical kingdom, dwells on a youth who is ridiculed because he is mistaken for a Jew; directed by Marty Fried. Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 6/17. **Studio Theater,** 1395 Lexington Ave. (427-4410).

AMERICAN SHAKESPEARE REP—*Othello,* 5/19. Marlowe's *Faustus,* 5/17-18. Sheridan's *The Rivals,* 5/20. Thurs.-Sat. at 8, Sun. at 3; $7.50. **Theater 22,** 54 W 22nd (279-9321).

APPLE CORPS—Revival of Edna Ferber and George S. Kaufman's *The Land Is Bright,* directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 6/17. **Theater,** 336 W. 20th (929-2955).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—A revival of Lanford Wilson's *Balm in Gilead,* a portrait of New York life in an all-night coffee shop; directed by John Malkovich. Tues.-Sat. at 8; Sat. at 2; Sun. at 3 & 7:30, $22.50-$25; from 5/15. **Theater,** 99 7th Ave. So. (924-7100).

CITY STAGE CO.—Strindberg's *Dance of Death,* written in 1900, forerunner of the Theater of the Absurd; directed by Christopher Martin. With Jerry Whiddon, Karen Sunde, and Tom Spackman. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 8; $12-$15; thru 5/13. **Theater,** 136 E. 13th (677-4210).

EQUITY LIBRARY THEATRE—Revival of *Pal Joey,* with music by Richard Rodgers, lyrics by Lorenz Hart, and book by John O'Hara (winner of three Tony awards). Tues.-Sun. at 8, Sat. & Sun. at 2:30; 5/10-6/3. **Theater,** 310 Riverside Dr. (663-2028).

FAMILY REPERTORY—Chekhov's *Marriage Proposal* (Caribbean adaptation by Marvin Camillo) 5/9-12, 17-19, 24-26 at 8; $6. **Cuando,** 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues and guest comedians. Thurs.-Sat. at 8:30 & 10:30 $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Revue, political satire and improvisation. Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060)

HISPANIC ORGANIZATION OF LATIN ACTORS—5/17-20, 24-27 at 7:30: Emilio Carballido's *I Speak of the Rose,* a Rashomon-like study of a seemingly senseless event (in English); directed by Hugo Halbrich; $5. 10/13 at 7:30 & 6/13 at 2:30: *Juan Palmiere,* by Antonio Larreta, directed by Arcadio Ruiz (in Spanish), is a work with social and political overtones applicable to Latin America today. **Wonderhorse,** 83 E. 4th (595-8286).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and women; thru 5/20. Robert Lowell's *The Oresteia of Aeschylus;* Ben Jonson's *Epicoene,* or *The Silent Woman* (circa 1600), rotates with the above. Tickets are $8.50. Call theater for specifics. **Jean Cocteau,** 330 Bowery (677-0060).

MANHATTAN THEATRE CLUB—**Upstage:** Holly Hunter, Mark Linn-Baker, and Patricia Richardson in Beth Henley's *The Miss Firecracker Contest,* story of a young woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20. **Downstage:** Harold Pinter's *Other Places,* three one-acters: *A Kind of Alaska, Victoria Station,* and *One for the Road;* directed by Alan Schneider. With Kevin Conway, Henderson Forsythe, David George, Caroline Langerfelt, Greg Martyn, and Dianne Wiest. Tues.-Sun. at 8, mats. Sat. & Sun. at 2:30; $22 & $24; thru 5/20. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* and Clifford Odets's *Paradise Lost,* both directed by John Strasberg, alternate with *Rain,* by John Colton and Clemence Randolph, and Ibsen's *Ghosts.* The company features Geraldine Page, Mason Adams, Maxwell Caulfield, Madeleine Sherwood, Sabra Jones, David Crier, and W.B. Brydon. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

NATIONAL BLACK TOURING CIRCUIT—Double Bill: Bill Harris's *Every Goodbye Ain't Gone,* and Pearl Cleage's *Hospice,* the first directed by Nathan George, the second by Frances Foster. Thru 5/20 at 8; mat. Sundays at 3; $6. **Colonnades,** 428 Lafayette St. (673-2222).

NONE OF THE ABOVE REP—One-acters by Arthur Kopit (*Chamber Music*), William Saroyan (*The Ping-Pong Players*), and Edward Farley (*Cliché* and *Fugue for an Assembly Line*). Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 5/27. **18th St. Plyhse,** 145 W. 18th (666-8417).

NUESTRO TEATRO—Rene Marques's *Los Soles Truncos,* directed by Manolo Perez Morales (in Spanish). With Maria Eugenia Santoni, Conchita Espin, and Alicia Kaplan. 5/19 at 8; 5/20 at 3. **St. John's in the Village,** 224 Waverly Pl. (675-6742).

PAN ASIAN REP—Ruth Wolff's *Empress of China,* set in the Forbidden City, centering around the complex character of the Empress Dowager (c. 1900); directed by Tisa Chang; with Tina Chen, Ernest Abuba, Alvin Lum. Wed. & Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10-$12; thru 5/20. **Actors Outlet,** 120 W. 28th St., 2nd floor (255-7293).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru May. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's latest, *The Mystery of Irma Vep,* a Penny Dreadful, is a two-man show starring Charles Ludlam himself and Everett Quinton in multiple roles. Play is replete with vampires, werewolves, and mummies. Fri. & Sun. at 8, Sat. at 7 & 10; $10; thru 6/24. **One Sheridan Square** (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—*Henry V,* story of how the playboy prince became one of England's most beloved kings; directed by Timothy Oman. With Frank Muller and Dene Nardi. Thurs.-Sun. at 8, Sat. at 2; thru 6/3; $8. **Shakespeare Center,** 165 W. 86th (877-6810).

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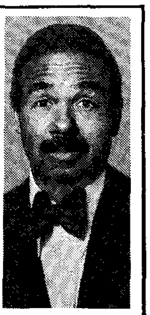

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ROYAL COURT REP—Dan Ross's *Murder Game,* Thurs., Fri. & Sat. at 8, Sun. at 3; Phyllis Craig's *Bargain for Murder,* Mon. & Tues. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Mike Stott's *Lenz,* a tragic farce about an artist in 18th Century Germany, based on a short story by Georg Buchner. Thurs.-Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; 5/18-6/3. **Theater,** 19 Mercer St. (925-2588).

STUDIO DRAMATIQUE—Jean-Paul Sartre's *No Exit* (in English), thru 5/18; Jules Romains's *Knock* (en français), 5/19-20. **PSW Studio,** 243 W. 55th (866-3481).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

UBU REPERTORY—Michel Tournier's *The Fetishist,* a one-man show starring Frederick Neumann, directed by Francoise Kourilsky. The title tells the story. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 7; $10-$15; 5/23-6/24. **Perry St. Theater,** 31 Perry St. (255-9186).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL THE WAY HOME—Tad Mosel's Pulitzer Prize-winning dramatization of James Agee's *A Death in the Family,* directed by James R. Shaffer. 5/18-20, 25-27, 6/1-3, at 8, Sat. mat. 5/26 & 6/2 at 2:30; $6. **The Ark,** 277 Park Ave. South (475-1216).

ALLEGRO—A revival of Rodgers and Hammerstein's 1947 musical, directed by Tom Briggs and Louis Mattioli. Thurs.-Sun. at 8, Sat. & Sun. also at 3; $8-$10; thru 5/19. **St. Bart's Plyhse,** 109 E. 50th (751-1616).

ARMS AND THE MAN—GBS's play, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; $6; thru 6/3. **West Side Rep.,** 252 W. 81st (666-3521).

BEANSTOCK—David Shawn Klein's play, directed by Dennis McLernon. Mon.-Fri. at 12:15 p.m. (bring your lunch); thru 5/18. FREE. **Quaigh,** 108 W. 43rd (221-9088).

BELOVED MURDERER—Elizabeth de Charay and Robert Garabedian star in Gerty Agoston's play about crime and punishment at the end of WWII; directed by Fred Fondren. Thurs.-Sun. at 8; $5-$7; thru 6/3. **Prometheus,** 239 E. 5th St. (477-8689).

BOUND TO RISE—Music/theater work based on the Horatio Alger stories; music by Robert Dennis; directed by Barbara Vann. Wed.-Sat. at 8; $6-$10; thru 6/2. **Medicine Show,** 6 W. 18th (255-4991).

BRECHT ON BRECHT—Portrait of the artist drawn from poetry, prose, plays, and songs written during his lifetime, plus songs of collaborators Hanns Eisler and Kurt Weill; directed by Lee Frank; with Carol Cornicelli, Kathryn Graybill, Duryea McKee. Thurs.-Sat. at 8, Sun. at 3; $6; thru 5/20. **Hartley House,** 413 W. 46th (787-1073).

CAKE & SIPPIN' WHISKEY—Vicki Mooney's story of small-town lives and expectations, set in Oklahoma right after WW II; with Tyrone Power (son of the same), Bader Howar (daughter of Barbara Howar). Wed.-Sat. at 8, Sun. at 2:30; $6; thru 5/25. **Neighborhood Group,** 420 W. 42nd, top floor (279-4200).

THE CHERRY ORCHARD—Anton Chekhov's last masterpiece, directed by Mary Hayden; thru 5/20; $6. **New Media Rep.,** 203 E. 88th (860-8679).

CHICKEN LITTLE WAS RIGHT!—Charles LaTourette's nuclear farce; directed by Christopher Lamb. Thurs.-Sat. at 8, Sun. at 7:30; $5; 5/17-6/10. New York Actors' Ensemble production. With Donald Viscardi, Ruby Payne, Randal Hart, Ken Wishnia, Anthony Piazza, Cindy Dutton, and Jeremy Fortner. **Courtyard Playhouse,** 39 Grove St. (620-7110).

THE CUBAN SWIMMER—Milcha Sanchez-Scott's seven-character play of endurance about a woman swimming from Long Beach to Catalina; together with Sanchez-Scott's *Dog Lady,* a story of physical endurance, love, and faith. $10, $12; thru 5/27. **INTAR,** 420 W. 42nd (695-6134).

DER INKA VON PERU—Jeffrey Jones's collage play constructed from found texts, principally Prescott's *The Conquest of Peru;* presented as part of the Wooster Group Visiting Artists Series. Mon.-Wed. at 9; $7; thru 5/23. **Performing Garage,** 33 Wooster St. (966-3651).

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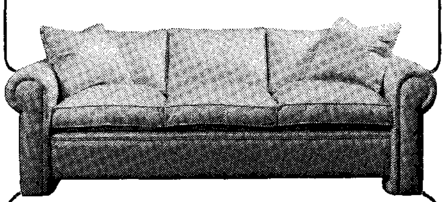

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THEATER

DIVINE RIGHT—John Morrison's portrait of a wealthy American family divided by a daughter's conversion to a militant religious crusade. With Melissa Hurst, Lindsay Borden, Leslie Minski, Art Kempf, and Michael Clarke. Thru 5/27. Call theater for specifics. **New Theater,** 62 E. 4th (477-4120).

DUET FOR ONE—Tom Kempinski's play about the relationship between a violinist and her doctor, directed by Miranda McDermott. With Rachel Leah Levin and Tom McDermott. Thru 5/26; $6. **New Media Rep.,** 203 E. 88th (860-8679).

FAMILY SNAPSHOTS—Sam Henry Kass's two-character play about a youth who travels cross-country to find his long-lost father; directed by Peter Kass. With Roger Serbagi and Kevin Gray. Fri.-Mon. at 8; $6; thru 5/20. **TOMI,** 23 W. 73rd (858-2016).

FROZEN ROSES—Written and directed by August Armstrong, this two-character musical, with music and lyrics by Mark Stewart, tells of conflicts between men and women and the games they play. Wed.-Sat. at 8, Sun. at 2; $7; thru 5/27. **Entermedia,** second story theater, 189 Second Ave. (869-2922).

GODSPELL—Revival of the musical based on the Gospel according to St. Matthew, conceived and directed by John-Michael Tebelak, music and lyrics by Stephen Schwartz; directed by Porter Gavala. Fri. at 8, Sat. at 2 & 8, Sun. & Thurs. at 7; $6; thru 5/20. **MAP Theater,** 921 Madison Ave. (249-7346).

GOLDEN BOY—Revival of the 1964 musical, based on the play by Clifford Odets and William Gibson; music by Charles Strouse, lyrics by Lee Adams. Featured are Obba Babatunde, James Randolph, Taro Meyer, and Ebony JoAnn; directed by Jeffrey B. Moss. Wed.-Sat. at 8, Sat. at 3, Sun. at 4; $10-$12.95; thru 6/24. **Billie Holiday,** 1368 Fulton St., Brooklyn (636-0918).

THE GOOD WOMAN OF SETZUAN—Revival of Bertolt Brecht's parable about a good person's survival in a hostile world.; directed by James Louis Niesen. Wed.-Fri. at 8, Sat. at 7, Sun. at 3 & 7:30; 5/23-6/10. **Nameless Theater,** 125 W. 22nd (666-7856).

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schechter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Sun.-Wed. at 8; $8; thru 6/27. **Studio,** 133 2nd Ave. (777-7005).

THE HOOCH—Charles Michael Moore's play about Vietnam, seen from the black perspective; directed by Chuck Smith, starring Kevin Hooks. Thru 5/20. **New Federal,** 466 Grand St. (598-0400).

JUST LIKE THE LIONS—Patrick Meyers's play focusing on a couple's conflicts; directed by Max Mayer. Mon.-Sat. at 8, Sat. at 2; $10; 5/31-6/16. **TOMI,** 23 W. 73rd (245-2489).

KINFOLKS AND MOUNTAIN MUSIC—Susan Sandler's adaptation of Gurney Norman's stories; directed by Paul Austin. Thurs.-Sun. at 8:30; $6; thru 5/27. **Image Theater,** 432 W. 42nd (564-1786).

LANDSCAPE OF THE BODY—Christine Lahti stars in John Guare's play, directed by Gary Sinise, telling of a mother and son's journey to the big city. With Dan Florek, Christian Slater, Alison Bartlett, Reg Cathey, Mary Copple, Maddie Corman, Eddie Costradan, Frank Maraden, and Ted Sod. Tues.-Sun. $10-$12; thru 5/20. **McGinn/Cazale Theater,** Bdway at 76th (580-1313).

THE LAST DANCEMAN—Alan Foster Friedman's play which examines the life of an ex-vaudeville hoofer; directed by John Pynchon Holmes. Hy Anzell plays the lead role. Thru 5/20. **New Federal Theater,** 466 Grand St. (598-0400).

THE LIBERATION OF MOTHER GOOSE—Aduke Aremu's fantasy musical is a contemporary urban play blending tradition and our present-day world; directed by Elizabeth Omilami. Thru 5/27; $10-$15. **River West,** 155 Bank St. (279-4200).

LUTHER—John Regis stars in John Osborne's play spanning Luther's life from his first religious doubts to the resolution of his inner conflicts; directed by Josie Adler Oppenheim. Thru 6/3; $6. **Ten Ten Rep,** 1010 Park Ave. (678-7238).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 11 a.m. ($10); 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

THE MANAGEMENT WILL FORGIVE A MOMENT OF MADNESS—Rodolfo Santan's play, together with Carlos Gorosiza's *The Accompaniment;* both starring Sully Diaz; directed by Vicente Castro. Wed.-Fri. at 7:30 in English, Sat. & Sun. at 2:30 & 7:30 in Spanish; $7; thru 6/3. **Puerto Rican Traveling Theatre,** 304 W. 47th (354-1293).

THE MOANER—Anne De Salvo stars in Susan Sandler's comedy; directed by Dennie Gordon. Fri. & Sat. at 8:30; $5; thru 5/19. **West Bank Downstairs,** 407 W. 42nd (695-6909).

THE NEW DIANA—Kenneth Koch's comedy abo an international poetry competition held in mode and ancient Greece; directed by Donald Sander Thurs.-Sat. at 8; $15; thru 5/19. **New York Art,** 11 E. 14th (228-1470).

ONE-ACT PLAYS—By playwrights from Lafayet College, La. 5/21-25 at 12:15 p.m. (bring yo lunch). FREE. **Quaigh,** 108 W. 43rd (221-9088).

PERICLES, PRINCE OF TYRE—Shakespeare play, adapted and directed by Stephen Hults into adventure in six exotic lands, with pirates, shi wrecks and wizards. Kirk Jackson has the title role. 17-20 at 8; $6. **Trinity Lutheran Church,** 164 V 100th (222-6641).

THE PLAY'S THE THING—Comedy by Ferenc Mo nar and P.G. Wodehouse, directed by Neal Weave about a sophisticated playwright who uses his tale to save a love affair from disaster. Thurs.-Sat. at Sun. at 3; $8; thru 6/10. **Meat & Potatoes,** 306 V 38th St. 4th floor (564-3293).

SCAPIN—Moliere's classic comedy, with music b Paul Shapiro, directed by Amy Brockway. Fri., Sat. 8, Sat. & Sun. at 3; $7-$10; 5/18-6/10. **Theater the Open Eye,** 316 E. 88th (534-6909).

THE SEA GULL—Anton Chekhov's play, translate by Jean-Claude Van Itallie, directed by Ann Rayche Mon.-Thurs. at 8:30; $6; 5/14-31. **Theatre Studi** 750 8th Ave. (730-0235).

SOUVENIRS—Sheldon Rosen's tale of a holiday on tropical island which goes awry; directed by Stephe Katz. Joe Morton, David Purdham, Ellen Barber, an Delphi Lawrence are in the cast. Thurs.-Sat. & Mo at 8, Sun. at 3; $10; thru 5/27. **Cubiculo,** 414 W. 51 (265-2138).

STREET DREAMS—Music/theatre by Bill Eaton an Mitchell Ivers, directed by Peter (*West Side Sto* and *Annie*) Gennaro, featuring dancers from th sidewalks of New York. Tues.-Sat. at 8, Wed. & Sat. 2; $15, $12; 5/18-6/2. **St. Clement's,** 423 W. 46 (265-4375).

SUMMER STORM—Bruce Speas's play, directed b Jonathan Polansky. Jeff Fahey stars as a youth whos car is swept off the road during a flash flood and find himself an overnight guest of strangers. 5/21-26 30-6/4, 6-9 at 8; $6. **Raft,** 432 W. 42nd (279-4200)

THE TRANSPOSED HEADS—Based on Thoma Mann's reworking of an ancient legend, play is multi-media event, featuring Yamil Borges, Sheil Dabney, Mark Morales, and Harry Streep. Score b Yukio Tsuji and Masa Imamura. Thurs.-Sat. at 8, Sun at 3; $8. **Ark,** 131 Spring St. (431-6285).

TRICK OR TREAT—D. R. Andersen's psychologica thriller; directed by Worth Howe. Sat. at 8, Sun. at & 7, Mon. at 8; $6; 5/19-6/4. **Main St. Theater,** 54 Main St. Roosevelt Island (644-0126).

TRIPLE BILL—Jeffery S. Sult has written and directed the following: *Letter, Party,* and *Trialogu #2.* Wed.-Sat. at 8; $5; thru 5/19. **American Theater of Actors,** 314 W. 54th (580-2350).

VICTORY BONDS—Anson Campbell's play set on the Jersey shore during the Second World War; directed by Jack L. Savis. Cast includes Daniel Pollock Laura Pierce, Jim Fyfe, Patricia Hunter, Tony Carlin and Jean Barker. Wed. at 8, Sat. at 10, Sun. at 3; $6 (5/28 perf. at 7:30) **New Theater,** 62 E. 4th (477-4120).

VILLAGE WOOING—George Bernard Shaw's romantic comedy about the courtship between a villag maiden and an upper-class writer; directed by Fre Fondren and starring him and Rochelle Singer. Wed at 8, Sun. at 3; $5; thru 5/27. **Prometheus,** 239 E. 5t St. (477-8689).

A VISITATION FROM JOHN KEATS—Mark Stevenson in his one-man show about the poet. Wed. a 2, Thurs.-Sun. at 8; $6; thru 5/26. **Actors Outlet,** 12 W. 28th (807-1590).

WITHOUT HEROES—Alice Eve Cohen's play, tol from a child's point of view, about an incestuous relationship; directed by Karen Ludwig. Thurs.-Sun. at 8, $4; thru 5/20. **Theater for the New City,** 162 Second Ave. (254-1109).

ZASTROZZI, THE MASTER OF DISCIPLINE—George F. Walker's tale of the master criminal o Europe and his companions in crime. Thurs.-Sat. at 8 Sat. at 2; $6; thru 5/26. **Divine Theater** (Middle Collegiate Church), 50 E. 7th (477-0667).

ZONES OF THE SPIRIT—Amlin Gray's pair of one-acters derived from the life and works of Strindberg *Outlanders,* and *Wormwood;* directed by Sharon Ott Thurs.-Sun. at 8; $4; 5/17-6/17. **Theater for the New City,** 162 Second Ave. (254-1109).

NEW YORK TICKET SERVICE
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Monday, May 14

DANISH NATIONAL ORCHESTRA, Sixten Ehrling conductor; violinist Peter Zazofsky. Dvorak's "Carnival" Overture; Abrahamsen's *Night and Trumpets;* Mendelssohn's Violin Concerto; Nielsen's Symphony No. 3, "Sinfonia Espansiva." Carnegie Hall at 8. $8-$15.

AMERICAN COMPOSERS ORCHESTRA, Leonard Slatkin and Paul Dunkel conductors; soprano Lucy Shelton, bass-clarinetist Les Thimmig. Thimmig's Concerto for Bass Clarinet and Orchestra (world premiere); Thompson's Symphony No. 2; Schwantner's *Four Poems of Agueda Pizarro* (N.Y. premiere); Luening's Symphonic Fantasia No. 4 (world premiere). Alice Tully Hall at 8. $6-$12.

SARAH VAUGHAN/RAMSEY LEWIS/RAY BARRETTO, with Ron Carter, Hubert Laws, Herbie Mann, Kent Jordan, David "Fathead" Newman, Dave Valentin, Widespread Jazz Orchestra, Latin Jazz Flute Summit, Branford Marsalis. Avery Fisher Hall at 8. $13.50-$20.50.

PALMA TOSCANI, soprano, with pianist Dennis Helmrich, flutist Nadine Scharman, cellist Myron Lutzke, guitarist Benjamin Verdery. Merkin Concert Hall at 8. $8.

YES—Rock concert, with Jon Anderson, Chris Squire, Trevor Rabin, Alan White, Tony Kaye. Madison Square Garden at 8. $12.50, $14.50.

MUSIC, POETRY AND DANCE—Clarinetists Stanley Drucker and Naomi Drucker; Max Lifchitz, conductor; the Hampshire String Quartet, pianist-reciter Miriam Brickman, dancer-choreographer Lisa Green, with Douglas Vlaskamp and Vernon Scott. Music by Bernstein, Williamson, Griffes, Liszt, Senator, Lifchitz. Carnegie Recital Hall at 8. $6.

CONSTANTINE CASSOLAS, tenor/**ROBERT KUEHN,** baritone/**LOUISE BASBAS,** pianist. Mendelssohn, Schumann, Brahms, Bizet, Griffes, Gideon, Perrin (premiere). Benefit for the Alliance for American Song. St. Michael's Hall, 99th St. east of Broadway, at 8. $10.

CHRISTINE MCVIE, with Baxter Robinson. Beacon Theater, Broadway and 74th St. (874-1717), at 8. $12.50, $13.50.

BEVERLY RADIN, flutist/**MELANIE BEAN,** pianist. Bach, Martinu. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MARK MORGANELLI AND THE JAZZ FORUM ALL-STARS—Bryant Park, behind the Library, off Sixth Ave. and 42nd St., at 12:30. Free.

LEHMAN COMPOSERS CONCERT—Lehman College Music Bldg. Recital Hall, Bedford Park Blvd. West, Bronx, at 12:30. Free.

BROOKLYN COLLEGE—At 12:15, Gershwin Theater, the College Clarinet Choir; free. At 8, Gershwin Theater, chamber music for strings; $3.

Tuesday, May 15

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor, cellist Yo-Yo Ma. Shostakovich's Cello Concerto No. 1; Bruckner's Symphony No. 1. Avery Fisher Hall at 8. $6-$25.

MORDECAI SHEHORI, pianist. Bach-Busoni, Beethoven, Rachmaninoff. Merkin Concert Hall at 8. $9.

GOLUB-KAPLAN-CARR TRIO, N.Y. debut. Beethoven's Variations on "Ich Bin der Schneider Kakadu"; Shostakovich's Piano Trio No. 2, Op. 67; Schubert's Piano Trio in B-flat, Op. 99, No. 1. Alice Tully Hall at 8. $6, $9.

CHRISTOPHER TRAKAS, baritone, with pianist Steven Blier, flutist Paula Robison, cellist Ronald Thomas. Telemann, Schubert, Liszt, Montsalvatge, Ravel, Petridis, Spathis. 92nd Street Y at 8. $5.50, $7.50.

JAN WILLIAMS, percussionist. Town Hall at 8. $3.

ALL-CITY HIGH SCHOOL BAND, Gabriel Kosakoff and Martin Moser conductors. Carnegie Hall at 8. $5 (596-6100).

MUSIC BY AREND DONSELLAR LUBBERS—Carnegie Recital Hall at 8.

ALBERT GLINSKY, violinist-composer. Recent chamber compositions for piano and for flute and piano, a song cycle, and a staged performance of the dance work *Masquerade,* with Linda Kohl and Dancers. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

JAMES HAY, tenor/**LAUREN FLANIGAN,** soprano/**WILLIAM LEWIS,** pianist. Musical settings of Shakespeare, by Castelnuevo-Tedesco, Arne, Vaughan Williams, Quilter, Strauss, Gounod, Purcell, Giannini. Jan Hus Church, 351 E. 74th St., at 8. $4.

JOHN HIRTEN, organist. Dupré, Bach, Gigout, Messiaen, Vierne. Trinity Church, Broadway and Wall St., at 12:45. Free.

EAST HARLEM MUSIC—Latin music, by musicians from the East Harlem Music School. Bryant Park, behind the Library, off Sixth Ave. and 42nd St., at 12:30. Free.

ED GILMORE, clarinetist/**SHAUN ALDERKING,** pianist. Poulenc, Rossini, Rachmaninoff, Verdi-Basi, Debussy. The Galleria, 115 E. 57th St., at 12:30. Free.

MUSIC LIVE!—Political rock and salsa, with open jamming by audience musicians. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

BROOKLYN COLLEGE CONTEMPORARY CHAMBER ENSEMBLE—Gershwin Theater, campus, at 8. $3.

Wednesday, May 16

ELMAR OLIVEIRA, violinist, with pianist Robert McDonald. Handel, Prokofiev, Suk, Brahms. Carnegie Hall at 8. $6-$12.50.

PARNASSUS—Music by Babbitt, Crumb, Gandolfi (world premiere), Webern, Wolpe. Merkin Concert Hall at 8. $6.

RAPHAEL TRIO, with guests, bassist Julius Levine, violist Scott Nickrenz. Haydn, Ravel, Schubert. Carnegie Recital Hall at 8. Sold out.

WEST VILLAGE CHORALE/ORCHESTRA OF ST. LUKE'S, Gwen Gould conductor; soprano Elisabeth van Ingen, tenor Frank Hoffmeister, mezzo-soprano Valerie Coates, bass Jan Opalach. Bach's Cantata No. 150, "Nach dir, Herr"; Mozart's *Requiem.* St. Joseph's Church, Sixth Ave. at Washington Pl., at 8. Benefit for the Rebuilding of the Church of St. Luke in the Fields. $10.

STEVE FISHMAN, guitarist. Jazz. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

MANNES BAROQUE ENSEMBLE—Handel, Telemann, others. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

PAUL GALLO, basset horn. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

SOCIETY OF THE CLASSIC GUITAR—Lincoln Center Library at 4. Free.

VITO RICCI/RASHIED ALI/TONY NUNZIATA—Body music for percussion and vocals. P.S. 122, 150 First Ave. at 9th St. (477-5288), at 8. $5.

JUILLIARD STUDENT RECITAL—Alice Tully Hall at 1. Free.

CATHERINE COPPOLA, pianist. Brahms, Mozart, Persichetti. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 12:30. $2.

LEHMAN COLLEGE—At 12:30, the Riverside Trio; works of Beethoven and Brahms. At 4, the Jazz Ensemble, Stanley Cowell director. Music Building, Bedford Park Blvd. West, Bronx. Both free.

BROOKLYN COLLEGE—At 12:15, Brooklyn College Collegium; Schütz, Purcell, Handel, Telemann; Whitman Stage; free. At 5:30, an informal student recital; free. At 8, Composers Forum; Gershwin Theater; $3.

Thursday, May 17

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; pianist Leon Fleisher. Mozart's Symphony No. 35, "Haffner"; Roussel's Symphony No. 3; Ravel's Piano Concerto for the Left Hand and *La Valse.* Avery Fisher Hall at 8. $6-$25.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Alfred Brendel. Beethoven's Symphony No. 8, and Piano Concertos No. 2 and No. 5, "Emperor." Carnegie Hall at 8. $10-$15.

ILANA VERED, pianist. Schumann, Schubert, Mozart, Moszkowski, Chopin, Liszt-Paganini. 92nd Street Y at 8. $7-$9.50.

CONCERTS PLUS—"Invitation to the Dance." New York Vocal Arts Ensemble, Raymond Beegle director; dancers Elizabeth Aldrich, Charles Garth; Martin Bookspan, host. Schubert, Brahms, Schumann, Joplin, others. Merkin Concert Hall at 8. $10.

PRO ARTE QUARTET, with soprano Bethany Beardslee. Powell, Edwards, Stravinsky, Schoenberg. League ISCM, Carnegie Recital Hall at 8. $8.50.

SENIOR CONCERT ORCHESTRA OF NEW YORK, Daniel Vandersall conductor. Carnegie Hall at 2. Free (239-4802, ext. 266).

MANHATTAN MARIMBA QUARTET—Bach, Mendelssohn, Lockwood. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ALEXANDER SHINN, pianist. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

MANNES CONTEMPORARY ENSEMBLE, Madeleine Shapiro director. Crumb, Stevens, Wolpe, Cage. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

MICHAEL NOSAL, pianist. Beethoven, Schumann, Liszt. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

BROOKLYN COLLEGE FLUTE ENSEMBLE—Gershwin Theater, campus, at 8. $3.

Friday, May 18

NEW YORK PHILHARMONIC—See 5/17.

SYLVAN WIND QUINTET—Cambini, Francaix, Krommer, Bernard. Carnegie Recital Hall at 8. $6.

LOU RAWLS/THE SPINNERS/TITO PUENTE, with comic Alan King. A salute to New York's settlement houses. Madison Square Garden Felt Forum, at 7:30 and 11. $17.50-$50.

GLENN DICTEROW, violinist/**JONATHAN FELDMAN,** pianist/**MENDELSSOHN STRING QUARTET/NEW ARTS TRIO**—Beethoven chamber music, "Music for Survival." Symphony Space at 8. $7, $10.

JUDY LOMAN, harpist (N.Y. debut). C.P.E. Bach, Scarlatti-Loman, Handel-Grandjany, Weinzweig (N.Y. premiere), Hindemith, Schaffer, Salzedo. Center for Inter-American Relations, 680 Park Ave., at 68th St. (249-8950), at 8. $8.

MAJOR HOLLEY, string-bassist/**JOE KENNEDY,** violinist, with guitarist Eddie Berg. Jazz, at the Society for Ethical Culture, 2 W. 64th St. (874-5210), at 6:15. $6.

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MUSIC & DANCE

MARGARET MACARTHUR, folksinger, on harp and guitar. P.S. 41, 116 W. 11th St. (594-8833), at 8. $6.

NAUMBURG FOUNDATION INTERNATIONAL VIOLIN COMPETITION—Finals in this event. Carnegie Hall, 10 a.m.-4 p.m. Free.

ENSEMBLE FOR EARLY JEWISH MUSIC—Medieval through late-Renaissance music, on authentic instruments. Metropolitan Synagogue, 40 E. 35th St., at 8. Free.

EDWARD ALDWELL, pianist. Faculty recital. Preludes and Fugues Nos. 13-24, from Bach's "Well-Tempered Clavier," Book II. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

ANNE POLLACK QUARTET—The flutist and group in modern jazz. Bryant Park, behind the Library, off Sixth Ave. and 42nd St., at 12:30. Free.

THEATRICAL EXCURSIONS—Soprano Antonia Lavanne and other singers, with instrumentalists. Weill, Barber, Creston. Holy Apostles Church, Ninth Ave. and 28th St. (243-7177), at 8, $5.

JOSEPH THOMAS, violinist/**GERI KUSHNER,** violinist. Bach, Pleyel, Mozart. The Galleria, 115 E. 57th St., at 12:30. Free.

FODAY MUSA SUSO—Kora music of West Africa. Alternative Museum, 17 White St. (966-4444), at 8. $7.

KIRK LIGHTSEY, pianist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

PAUL & LAURA ELIOT—Solos and duets. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, May 19

TORONTO SYMPHONY, Andrew Davis conductor; soprano Margaret Marshall, mezzo-soprano Alfreda Hodgson, tenor Kenneth Riegel, bass John Cheek; *Toronto Mendelssohn Choir.* Elgar's *The Kingdom.* Carnegie Hall at 8. $10-$17.50.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Yefim Bronfman. Strauss's *Metamorphosen;* McKinley's Symphony No. 3 (world premiere); Mozart's Symphony No. 15, K. 124, and Piano Concerto in c, K. 491. 92nd Street Y at 8. $11-$15.

NEW YORK PHILHARMONIC—See 5/17.

PATRICIA SCHUMAN, mezzo-soprano (N.Y. recital debut), with pianist Gary Magby. Galvan, Castel, Wolf, Rossini, Montsalvatge, Debussy, Mozart, others. Carnegie Recital Hall at 8:30. $8.50.

GOLIARD CHAMBER ORCHESTRA, Michael Fardink conductor; soprano Patricia Misslin, countertenor Melvin Earl-Brown, tenor James Blanton, bass Roger Allen. Purcell's *King Arthur.* Merkin Concert Hall at 9. $9.

THOUVENEL STRING QUARTET—Haydn's Quartet in g, Op. 20, No. 3; Bartók's String Quartet No. 4; Beethoven's Quartet in e, Op. 59, No. 2. Carnegie Recital Hall at 2. $6.

BENJAMIN OREN, pianist. Beethoven's Sonatas Op. 90; Op. 2, No. 3; Op. 10, No. 2; Op. 81a, "Les Adieux." Carnegie Recital Hall at 5:30. $7.

LILIAN KALLIR, pianist/**PETER OUNDJIAN,** violinist/**FRED SHERRY,** cellist. Beethoven's Cello Sonata in g, Op. 5, No. 2; Violin Sonata in A, "Kreutzer"; Piano Trio in G, Op. 1, No. 2. Alice Tully Hall at 3. $8-$12.

CHARLES HOLLAND, KENN HICKS, tenors, with pianist Dennis Helmrich. Purcell, Schubert, Duparc, Massenet, Rossini, and spirituals by Hayes, Johnson. Alice Tully Hall at 8. $11.

WESTERN WIND VOCAL ENSEMBLE—"Medieval Lyrics: A Celebration of Nature and the Divine, Country and Courtly Love." Madrigals and contemporary music, by de Machaut, Charlie Morrow, others. St. James Chapel, Cathedral of St. John the Divine, Amsterdam Ave. and 113th St. (228-8159), at 8. $8.

MORGANA KING/STANLEY TURRENTINE/PIECES OF DREAM.—Beacon Theater, Broadway and 74th St. (874-1717), at 8 and midnight. $12.50-$17.50.

PAUL GALLO, basset-hornist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

YVAR MIKHASHOFF, pianist. "The Great American Piano Marathon, 70 Works, 70 Years (1914-1984)." Premieres by Cage, Curran, Smit, Austin; also works by Copland, Cowell, Crumb, Davidovsky, Foss, Gershwin, Harrison, many others. Symphony Space, from 3 to 10 p.m. Free.

WEN KEZHENG, bass/**WANG QIU,** pianist (first New York appearance). "Concerts for Peace," music by Mozart, Verdi, Tchaikovsky, Mussorgsky, Tcherepnin. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 1:30. Free.

JOE CHAMBERS TRIO—Jazz. Manhattan Healin Arts Center, 386 Broadway at White St. (685-4786 at 9 and 11. $8.

CHINESE MUSIC ENSEMBLE OF NEW YOR with Tien-Juo Wang. Music of China. Alternative M seum, 17 White St. (966-4444), at 8. $7.

R. MACK MILLER, tenor/**CONSTANCE V. MER SEL,** pianist. Lieder by Beethoven, Schumann Strauss, including *Dichterliebe,* by Schumann. McA *pin Hall,* West Park Presbyterian Church, 86th S and Amsterdam Ave., at 4. $4.

LIMOR TOMER, pianist. Lincoln Center Library a 2:30. Free.

BRONX SYMPHONY ORCHESTRA, Joseph De liCarri conductor; oboist Jim Wilson, cellist Alex ander Kouguell. Vivaldi, Pleyel, Schubert. Lehma College Theater, Bedford Park Blvd. West, Bron (960-8211), at 8. Free.

TADEUSZ KERNER, pianist. "The Life and Music o Chopin," a concert-lecture. Brooklyn Public Library Grand Army Plaza, at 2:30. Free.

Sunday, May 20

TORONTO SYMPHONY, Andrew Davis, Elme Iseler conductors; soprano Esther Hinds, mezzo soprano Gabrielle Lavigne, tenor Jon Frederic Wes baritone Victor Braun; Toronto Mendelssohn Choir Schafer's *Sun* (U.S. premiere); Copland's *In the Be ginning;* Beethoven's Symphony No. 9, "Choral. Carnegie Hall at 8. $10-$17.50.

THE CLANCY BROTHERS AND TOMMY MAKEM—Avery Fisher Hall at 8. $15-$25.

Y CHAMBER SYMPHONY—See 5/19. Today at 3

SIMON ESTES, bass-baritone, with Julius Tilghman pianist. Mozart, Wolf, Brahms, Verdi, Barber, Mus sorgsky, and spirituals. Carnegie Hall at 8 $10-$17.50.

METROPOLITAN GREEK CHORALE—Alic *Tully Hall at 8. $8-$15.*

ANDREA NEMECZ, pianist. Carnegie Recital Hall a 5:30. $5.50.

AN EVENING WITH MAE LA NIER—Carnegie Recital Hall at 8:30. $20.

AMERICAN JEWISH CHORAL FESTIVAL—Nine choirs from the northeastern states. Works of Rossi Braun, Lewandowski, others. Merkin Concert Hall a 8. $8.

ALAN MASON, pianist. New York Historical Society C.P.W. and 77th St. (873-3400), at 3. Free with $2 museum admission.

HAVANA SINGS!—Anthology of Cuban music, from the 18th century to today. Repertorio Español, 138 E 27th St. (889-2850), at 7. $12.

TARANASAZ—Folk music of Afghanistan. Alternative Museum, 17 White St. (966-4444), at 8. $9.

PAUL GABRIEL WINSTON, pianist. Original works for piano and selections from "Sweet Promise," a musical. Citicorp Atrium at noon. Free.

TOM BRIGGS JAZZ QUARTET—The Dairy, Central Park at 65th St., west of the Zoo, at 1. Free.

LES MUSES DES FEMMES—"La Fête du Printemps," with composer-singer-keyboard artist Amina Claudine Myers, writer Jewelle Gomez, visual artists Yvonne Bandy and Eve Sandler. Manhattan Healing Arts Center, 386 Broadway, near Canal St., at 4. $7.

PANDIT PRAN NATH, with tabla and tambouras. Afternoon ragas, at Dia Art Foundation, 6 Harrison St., at 3. $8.

MENDELSSOHN STRING QUARTET, with pianist Jens Nygaard. Haydn's String Quartet, "The Razor"; Schubert's String Quartet, "Death and the Maiden"; Brahms's Piano Quintet in f. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $6.50.

CON BRIO ENSEMBLE—Queens Museum, N.Y.C. Building, Flushing Meadow-Corona Park, Queens, at 2:30. Free with museum admission.

JOHNSTON FANTASTIC SYMPHONY STEEL ORCHESTRA, with *percussion.* Pop and classical, from "Little Brown Jug" to Handel. Dreiser Auditorium, 177 Dreiser Loop, Co-Op City, Bronx (671-7777), at 3. $7.

INTERGENERATIONAL CHORUS—(from the film *Close Harmony).* Brooklyn College Whitman Hall, at 2. $3.75.

AEOLIAN CHAMBER PLAYERS, with mezzo-soprano Kimball Wheeler, violinist Marc Ginsberg. Loeffler, Dvorak, Carman Moore (world premiere). Lehman College Theater, Bedford Park Blvd. West, Bronx, at 3. Free.

DAVID BAR-ILLAN, pianist/**YAFFA YARKONI/ MIKE BURSTYN** "The Sound of Israel." Queens College Colden Center, Kissena Blvd. and L.I.E. (793-8080), at 8. $15-$100.

CONCERTS IN CHURCHES—Brooklyn Contemporary Chorus and Choir, James Wingate and James Simms conductors. Brahms's *Requiem.* Lafayette Avenue Presbyterian, Lafayette Ave. at S. Oxford St., Brooklyn, at 3. $5. . . Works by Telemann and Bach. St. Andrew Music Society, John Weaver director. Madison Avenue Presbyterian, 73rd St., at 4. $4. . . Village Arts Ensemble. Theobald, Brahms, others. Metropolitan-Duane, Seventh Ave. and 13th St. at 3. $5. . . Cathedral Choir, Solomon Heriott Jr. director. Verdi's *Requiem,* with soloists. Mother A.M.E. Zion, 140-6 W. 137th St., at 3:30. $10. . . Choral concert. Works by Mathias (premiere), Kodaly, Zimmerman. John Walker conductor, organist David Higgs. Riverside, the Drive at 122nd St., at 4. Preceded at 3 by a carillon recital by James R. Lawson. Free. . . St. Cecilia Chorus and Orchestra, David Randolph conductor; soprano Suzanne Reader Shapiro, baritone Jay Willoughby, organist George Mims. Fauré's *Requiem,* and French organ works. St. George, Second Ave. and 16th St., at 4. $6. . . New Amsterdam Singers, Clara Longstreth conductor. 19th-century a cappella music, motets and songs of Brahms and Mendelssohn. St. Ignatius, 552 West End Ave. at 87th St., at 7. $7. . . Richard Westenburg conducts orchestra and chorus in Liszt's *Psalm 13* and Verdi's *Four Sacred Pieces.* St. John the Divine, Amsterdam Ave. and 112th St., at 4. Free. . . Village Chamber Orchestra, Robert Graham conductor; violinist Adolph Christ. Mozart, Honegger, Beethoven. St. Joseph's, Sixth Ave. and Washington Pl., at 8. $5. . . Oratorio Society of Flushing, David Close conductor, with soloists. Mendelssohn's *Elijah.* St. Mel's, 28-20 154th St., Flushing, at 4. Free. . . St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Keisha St. Joan & Trio; offering. At 7: Fats Waller's 80th-birthday celebration. Rosewood Chamber Ensemble, music of Telemann, Handel, Purcell, Beethoven, Britten. Sunnyside Reformed, 48th St. and Skillman Ave., Queens, at 4. $6.50.

Opera

THE CIVIL WARS, by Philip Glass and Robert Wilson. Concert version, a premiere, by New York Opera Repertory Theatre; Leigh Gibbs Gore conducts "the Italian section" of this "multinational cycle," with Carol Gutknecht, Ruby Hinds, Richard Leech, John Cimino, and Glenn Martin. City Center, 5/20 at 8. $8-$20.

FALSTAFF, by Verdi. In English. Amato Opera, 319 Bowery (228-8200), 5/19, 26, 6/2, 9 at 7:30. 5/20, 27, 6/3, 10 at 2:30. $8.

DON GIOVANNI, by Mozart. Bronx Opera Co., new production; Michael Spierman conductor. Hunter College Playhouse, Lexington Ave. and 68th St. (787-1356). 5/18, 19 at 8. $7, $9.

CAVALLERIA RUSTICANA, by Mascagni/**I PAGLIACCI,** by Leoncavallo, with Mignon Dunn and James McCracken, respectively, guest singers. Westchester Lyric Festival, conducted by Franco Iglesias. SUNY, Purchase, Center for the Performing Arts (914-347-5117). 5/18 at 8. Benefit for New York Medical College; $25-$150.

REGINA, by Marc Blitzstein. Opera Ensemble of New York, Ruth Bierhoff conductor. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 5/16, 18, at 8; 5/20 at 3. $10-$14.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 6/3, Friml's *The Vagabond King.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

OPERATIC CONCERTS—Opera Theater of the Brooklyn Conservatory of Music, 58 Seventh Ave. (622-3300): scenes from Verdi's *La Traviata* and *Rigoletto,* in costume; 5/19 at 8; $4. . . Brooklyn College Opera Workshop, Gershwin Theater, campus: scenes and arias; 5/20 at 8; $3.

Dance

New York City Ballet
At the State Theater, Lincoln Center

THRU JUNE 24—$3-$30. 5/15 at 8: *Allegro Brillante, Liebeslieder Walzer, Stars and Stripes.* 5/16 at 8: *Allegro Brillante, Other Dances, Kammermusik No. 2, Tschaikovsky Suite #3.* 5/17 at 8: *Moves, Tarantella,* new ballet by Peter Martins, *Stars and Stripes.* 5/18 at 8: *Moves, Tarantella, Bugaku, Symphony in C.* 5/19 at 2: *Walpurgishnacht Ballet, Tarantella, Liebeslieder Walzer, Glass Pieces.* 5/19 at 8: *Moves, Pas de deux, Serenade, Tschaikovsky Suite No. 3.* 5/20 at 1: *Kammermusik No. 2,* new ballet by Peter Martins, *Stars and Stripes.* 5/20 at 7: New ballet by Peter Martins, *Liebeslieder Walzer, Symphony in C.*

American Ballet Theatre
At the Metropolitan Opera House

THRU JUNE 16—$8-$40. 5/14 at 8: *Swan Lake.* 5/15 at 8: *Les Sylphides, Bach Partita* (by Twyla Tharp, a premiere), *Bourrée Fantasque.* 5/16 at 2: *Paquita, The Leaves Are Fading, Push Comes to Shove.* 5/16 at 8: *The Leaves Are Fading, Miss Julie, Bourrée Fantasque.* 5/17 at 8: *Concerto, Amnon V'Tamar* (by Martine van Hamel, a premiere), *Bourrée Fantasque.* 5/18 at 8: *The Little Ballet, In a Country Garden, Jardin aux Lilas, Bach Partita.* 5/19 at 2: *Symphonie Concertante, Jardin aux Lilas, Concerto.* 5/19 at 8: *The Leaves Are Fading, Amnon V'Tamar, Sylvia* Pas de deux, *Push Comes to Shove.*

Other

BETH CACHAT DANCE COMPANY—Four new works by Cachat, to commissioned scores by Colgan, Feather, Labriola, Russo. Also a piece by Stacy Temple. Schimmel Center, Pace U., near City Hall (788-4752). 5/18 at 8. $6.

CAROLYN LORD & COMPANY—*Maneuvers,* a new work. Cash Performance Space, 10 E. 18th St. (924-7882). 5/17-19 at 8. $6.

COHAN/SUZEAU DANCE COMPANY—Lincoln Center Library, 5/14, 15 at 4. Free.

DAVID GORDON PICK UP CO. WITH VALDA SETTERFIELD—*Framework,* a new work. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 5/16-19, 23-26 at 8; 5/20, 27 at 3. $8.

CITY COLLEGE DAVIS CENTER DANCERS—Modern and ballet dances, set to electronic music, Bryant Park, behind the library, Sixth Ave. and 42nd St. 5/16 at 12:30. Free.

DANCE THEATRE OF HARLEM—Bronx Community College Hall of Fame Playhouse, University Ave. and W. 181st St., 5/17 at noon. Free.

HIGH SCHOOL OF PERFORMING ARTS, senior dance concerts. Classic and contemporary dance works by young dancers. Norman Thomas Auditorium, 111 E. 33rd St. (819-0082). 5/17, 18 at 7:30; 5/19 at 2:30 and 7:30. $6.

A CELEBRATION FOR MAY O'DONNELL AND RAY GREEN—The choreographer and the composer will include two world premieres. Joyce Theater, 5/15-19 at 8, 5/20 at 2. Dance: 5/15, 17, 19, 20; music: 5/16, 18. $12.

MERCE CUNNINGHAM DANCE COMPANY—"Events," at Westbeth Studios, 55 Bethune St. (255-8241). 5/21-26 at 9. $10.

MARYMOUNT MANHATTAN COLLEGE—Spring dance concert. Works include Kathryn Posin's "Pigeons on the Grass. . .Alas," Doris Humphrey's "Soaring," reconstructed by Regina Larkin, Erin Martin's "Madrigals," and others by student choreographers. Theater, 221 E. 71st St. (472-3800, ext. 573). 5/18, 19 at 3 and 8. $4.

NANCY MEEHAN DANCE CO.—St. Mark's Church in the Bowery, Second Ave. and 10th St. (924-0077). 5/18, 19, 20 at 8. $7.

N.Y.U. FACULTY MEMBERS, original dances choreographed by them. University Theater, 35 W. 4th St. 5/18, 19 at 8. $5.

FRONTLINE—Dance and Social Commentary. Ballets by King, Maslow, Tufts, and Vazquez. P.S. 1, 46-01 21st St., L.I.City (784-2084). 5/19-20 at 3. $4.

MEL WONG DANCE COMPANY, in "Future Antiquities," a collaboration with environmental-light sculptor Cathey Billian. Whitney Museum at Philip Morris, sculpture court, 120 Park Ave. (878-2550). 5/18, 19, 22 at 8:30. Free.

RIVERSIDE DANCE FESTIVAL—5/16, 18 at 8, 5/19, 20 at 2: Tomov Yugoslav Folkdance Ensemble. 5/17, 19, 20 at 8: Douglas Hamby Dance Company, including two premieres. Riverside Church, the Drive at 120th St. (864-2929). $6.50.

RUBY SHANG & COMPANY—Site-specific piece, "Cooper Union Project," with the audience viewing from across the street. Cooper Union ground floor, 7th St. and Third Ave. (254-6300). 5/17, 18, 19 at 8.

CONCERT OF DANCE—Works by Jamie Grant, Craig Nazor, Karen Nazor. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 5/19, 20 at 8. $7.

LARRY RICHARDSON DANCE FOUNDATION—*Kin* (5/17, 19 at 8); *This Unkind House* (5/18, 20 at 8). Dance Gallery, 242 E. 14th St. (685-5972). $10.

TOBY ARMOUR, presenting *Dance Plays,* a full-evening work about anger. Cunningham Studio, 463 West St. (924-0077). 5/17, 18 at 9; May 19, 20 at 7:30 and 9:30. $6.

TONI SMITH AND DANCERS—"Breaking Even" series. Two new works and a revival of *Fast Lane.* P.S. 122, 150 First Ave. (477-5288). 5/18-20 at 9. $5.

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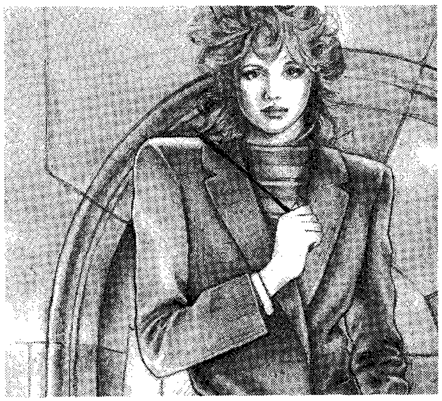

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JAMES BOHARY/DON DE MAURO—Abstract paintings/Portraits. Thru 6/1. Stone, 48 E. 86th (988-6870).

TOBY BUONAGURIO—New ceramic sculpture, thru 5/26. Arman, 817 Madison (570-2700).

JUDY CHICAGO—A retrospective of work from 1973-1983, thru 5/26. ACA, 21 E. 67th (628-2440).

GIORGIO DE CHIRICO—Paintings, drawings, sculpture, jewelry, prints; thru 5/31. Silberberg, 16 E. 79th (861-6192).

RAOUL DUFY—Paintings, watercolors, and drawings, thru 6/9. Davidson, 43 E. 78th (734-6702).

JULIO LARRAZ—Recent paintings, thru 6/16. Haime, 1000 Madison (772-7760).

ROBERT NATKIN—Recent paintings from the "Hitchcock" series, thru 6/9. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

ODD NERDRUM—Figurative paintings by a Norwegian artist, 5/15-6/3. Hamilton, 19 E. 71st (744-8976).

EMIL NOLDE—Selected paintings and watercolors by this German Expressionist, thru 6/30. Sabarsky, 987 Madison (628-6281).

RICHARD PANTELL—Paintings about city life, thru 6/1. Levy, 981 Madison (628-7088).

PICASSO—"The Last Prints"—selections from the series of 156 etchings, thru 6/29. Browne, 1018 Madison (772-6222).

MAN RAY/IRA COHEN—Etchings and lithographs/A retrospective of photographs. Thru 5/26. Lessing, 130 E. 82nd (288-6701).

PETER SCHWARTZBURG—Paintings, thru 6/23. Terry, Chassman & Associates, 59 E. 80th (772-3575).

BARBARA SONNEBORN/MARIJKE DE GOEY—Large-format color photographs/Spatial drawings with lines rendered in string. Thru 5/26. Urdang, 23 E. 74th (288-7004).

MICHAEL TETHEROW—Paintings of faces in a surrealistic style, thru 6/2. McCoy, 19 E. 71st (570-2131).

LEON TUTUNDJIAN—Constructivist works on paper from the twenties, thru 6/15. Prakapas, 19 E. 71st (737-6066).

CHRISTOPHER WHITE—Abstract paintings based on landscapes, thru 6/9. Ericson, 23 E. 74th (737-6155).

FRANK LLOYD WRIGHT—Original drawings, prints, posters, letters, objects and ephemera, 5/15-7/15. Reinhold-Brown, 26 E. 78th (734-7999).

JAMIE WYETH—Recent oil paintings, watercolors and drawings influenced by the artist's life on his farm in Delaware and his house on Monhegan Island, Maine; thru 5/24. Coe Kerr, 49 E. 82nd (628-1340).

JEAN XCERON—Paintings and watercolors from 1926-1966, 5/18-7/14. Kouros, 831 Madison (879-5454).

57th Street Area

KENNETH APTEKAR—Paintings concerned with the relationship between objects and space, all 2′ x 2′, in oil and wax, thru 5/23. Deutsch, 20 W. 57th (765-4722).

FRANCIS BACON—Recent paintings by this British artist, thru 6/5. Marlborough, 40 W. 57th (541-4900).

ANN CHERNOW—New paintings and drawings, thru 6/2. Rosenberg, 20 W. 57th (757-2700).

PETER CHEVALIER/CATHERINE LEE—Paintings by a young artist from Berlin/Monochromatic paintings. Thru 6/2. Bellman, 41 E. 57th (486-7944).

GIORGIO DE CHIRICO/WILLIAM EGGLESTON—Post-metaphysical and baroque paintings, from 1920-1970/24 dye transfer photographs of Elvis Presley's mansion, "Graceland." Thru 5/19. Miller, 724 Fifth (246-1625).

DOROTHY DEHNER—Recent sculpture and works on paper, thru 5/30. Sachs, 29 W. 57th (421-8686).

JIM DINE/DAVID HOCKNEY—Works on paper by both. Thru 6/3. Heesy, 50 W. 57th (942-0521).

DON DUDLEY/JONATHAN SANTLOFER/BARBARA ZUCKER—Drawings. Thru 6/2. Adler, 37 W. 57th (980-9696).

CHUCK DUGAN—Large-scale paintings that combine images with abstract elements, thru 6/1. Frumkin, 50 W. 57th (757-6655).

ELIZABETH DWORKIN—Abstract paintings based on land and seascapes, thru 5/31. Munroe, 56 W. 57th (246-9616).

SAM FRANCIS—Recent, large-scale monotypes, thru 5/19. Alexander, 20 W. 57th (757-3721).

SHEILA GARDNER—Landscapes of Maine in watercolor, thru 5/31. Tatischeff, 50 W. 57th (664-0907).

ARTHUR GIBBONS—Collage-like sculptural compositions of painted steel, thru 5/19. Emmerich, 41 E. 57th (752-0124).

DIMITRI HADZI—Bronze and stone sculptures, thru 5/26. Gruenebaum, 38 E. 57th (838-8245).

LEE HALL—"Places"—new paintings and drawings, thru 6/2. Armstrong, 50 W. 57th (582-8581).

DOUGLAS HIGGINS/LESTER VAN WINKLE—Paintings with elements taken from ancient Greek art/Sculpture. Thru 6/2. Siegel, 24 W. 57th (586-0605).

GEORGES HUGNET—Surrealistic collages, thru 6/1. Zabriskie, 724 Fifth (307-7430).

ANGELO IPPOLITO/EWALD MATARE—Paintings/Sculpture and woodcuts. Thru 5/23. Borgenicht, 724 Fifth (247-2111).

CANDACE JANS—Paintings of gardens and patios, inspired by a trip to Italy, thru 5/30. Fischbach, 29 W. 57th (759-2345).

JOHN KANE—"Modern" folk paintings, by an artist who died in 1934; thru 5/25. St. Etienne, 24 W. 57th (245-6734).

ELLSWORTH KELLY—Wood sculpture, thru 6/2. BlumHelman, 20 W. 57th (245-2888).

FRANZ KLINE—Black-and-white abstract paintings and drawings, thru 6/9. Del Re, 41 E. 57th (688-1843).

WILLIAM KORTLANDER—Landscape paintings of the ridges and hills of southern Ohio, thru 6/2. Haber Theodore, 24 W. 57th (541-9393).

LEON KRIER—Urban designs and architectural drawings for such projects as the Berlin Tegel Plan and London's South Bank, thru 5/26. Protetch, 37 W. 57th (838-7436).

IDA LORENTZEN—Figurative paintings by an artist who lives in Norway, thru 5/23. De Nagy, 29 W. 57th (421-3780).

KIM MACCONNEL/MELISSA MILLER—New paintings plus rediscovered and reworked furniture/Humorous animal and landscape paintings. Thru 5/19. Solomon, 724 Fifth (757-7777).

MARISOL—New sculpture, 5/18-6/8. Janis, 110 W. 57th (586-0110).

JOAN MIRO—Cast bronzes and ceramic sculptures, thru 5/26. Pace, 32 E. 57th (421-3292).

HENRY MOORE—Recent bronze sculpture and prints, thru 6/2. Rosenberg, 20 W. 57th (757-2700).

CAMILLE PISSARRO—Drawings, pastels, and watercolors by one of the elder Impressionists, thru 6/9. Heidenberg, 50 W. 57th (586-3808).

FRANCESCO SCAVULLO—Photo silkscreened and painted portraits of Princess Grace, Rita Hayworth, Brooke Shields, and other well-known women; thru 6/2. Iolas-Jackson, 52 E. 57th (755-6778).

BARBARA SIEGEL—"Ornithology"—new paintings and drawings, thru 5/29. Pearl, 38 E. 57th (838-6310).

JERALD SILVA—Large-scale watercolors of nudes and still lifes, 5/16-6/9. French, 41 W. 57th (308-6440).

T.L. SOLIEN—Figurative paintings, thru 6/2. Getler/Pall/Saper, 50 W. 57th (581-2724).

WILLIAM TUCKER—Bronze sculptures, plaster sculptures and drawings, thru 6/2. McKee, 41 E. 57th (688-5951).

TAKAKO YAMAGUCHI—New paintings, thru 5/26. Markel, 50 W. 57th (581-1909).

East Village

KEITH ACHEPOHL—Abstract watercolors, thru 5 25. Area X, 200 E. 10th (477-1177). Wed.-Sun. 12-6

ROB HAMELINE/TIM DUCH—Paintings by both Thru 6/3. Jus de Pomme, 338 E. 11th (674-5389) Wed.-Sun. 12-6.

KEVIN LARMON—Still life paintings with monochromatic backgrounds, thru 5/27. Nature Morte 204 E. 10th (420-9544).

DAVID SANDLIN/TED ROSENTHAL—Painting showing the everyday horrors of suburban existence/ Welded steel sculptures. Thru 5/27. Gracie Mansion 337 E. 10th (477-7331), Wed.-Sun. 1-6.

THOMAS SCHINDLER—Paintings by a Berlin artist, 5/17-6/17. Sharpe, 328 E. 11th (777-4622) Tues.-Sun. 1-6.

PHILIP TSIARAS—Photographs of life in the Sonoma desert, thru 5/27. Oggi-Domani, 318 E. 11th (228-1632).

TOD WIZON—Paintings, thru 6/3. P.P.O.W., 216 E 10th (477-4084).

SoHo and Tribeca

MAC ADAMS—Drawings and models for sculptura commissions, thru 5/22. Freidus/Ordover, 70 Greene (925-0113).

ANDREW HART ADLER—Figurative oil paintings thru 6/2. Rosenberg, 115 Wooster (431-4838).

TERRY ALLEN—Multi-media works that are clusters of impressions and artifacts united as stories, thru 6/1. Gladstone, 152 Wooster (505-8690).

BEDRI BAYKAM/AKIMITSU TOMONAGA—Large-scale expressionistic paintings/Figurative wood sculptures. Thru 5/31. Art & Design, 152 Wooster (777-4207).

RICHARD BECKETT—Large works on paper, using charcoal, dry pigment, encaustic and collage, thru 5/19. Toll, 146 Greene (431-1788).

JOSEPH BEUYS—Etchings and bronze sculptures thru 6/15. Editions Schellmann & Kluser, 50 Greene (219-1821).

PAULA COLLERY/MARK DEMURO/RAY BERRY—Paintings with primitive imagery/Paintings and sculpture/Assembled paintings. Thru 5/26 Germans Van Eck, 420 W. Broadway (219-0717).

ADAM CVIJANOVIC/JOYCE LOUGHRAN/ARLENE SHECHET—Paintings/Hand-colored monoprints/Ceramic sculpture. Thru 5/26. Cutler, 164 Mercer (219-1577).

BRETT DE PALMA—Paintings that make reference to Cubism and various other periods in art history thru 6/2. Shafrazi, 163 Mercer (925-8732).

DAVID DEUTSCH/DAVID TRUE/ANTON VAN DALEN—Large ink, gouache, and acrylic paintings on paper/Seascape and landscape paintings/Paintings that explore the boundary between nature and science. Thru 6/16. Thorp, 103 Prince (431-6880)

DAVID HATCHETT—Sculpture, thru 6/9. Brown 100 Greene (219-1060).

MARK KOSTABI—An installation of drawings, thru 5/26. Bromm, 90 W. Broadway (732-6196).

MARK KOSTABI/ELLEN BERKENBLIT—Paintings and drawings/Paintings. Thru 6/9. Semaphore 462 W. Broadway (228-7990).

JANNIS KOUNELLIS—Large drawings and sculptural works made of unexpected materials, thru 5/26 Sonnabend, 420 W. Broadway (966-6160).

CRAIG LANGAGER—"Gargoyles and Memorials"—recent sculpture, thru 6/2. Caldwell, 383 W. Broadway (966-6500).

RICHARD LONG—Stone sculpture and wall works thru 6/2. Sperone Westwater, 142 Greene (431-3685).

ROBERT LONGO—Large-scale multi-paneled pieces juxtaposing a variety of images and materials, thru 5/26. Metro Pictures, 150 Greene (925-8335).

ROBERT MANGOLD—"Frame Paintings 1983-1984"—five large-scale paintings that explore color; paintings on paper, thru 5/19. Cooper, 155 Wooster (674-0766).

HELMUT MIDDENDORF—New paintings, thru 6/2. Nosei, 100 Prince (431-9253).

JAMES NARES—New paintings and drawings, thru 5/26. Cable, 611 Broadway (533-1196).

JOE NICASTRI—New fresco paintings, watercolors, and drawings, thru 6/6. Hoffman, 429 W. Broadway (966-6676).

JIM NUTT—New black-and-white paintings, colored drawings, by this Chicago artist, thru 5/23. Kind, 136 Greene (925-1200).

SUZAN PITT—Paintings that contain art-historical references juxtaposed with images from comic strips, thru 5/19. Delahunty, 291 Church (226-2519).

NAOMI K. PLOTKIN—Paintings that contain animal and human imagery in dreamlike environments, thru 6/3. Atlantic, 458 W. Broadway (228-0944).

JIM PRIDGEON—"Inside the Brain"—a multi-media installation, thru 5/26. Franklin Furnace, 112 Franklin (925-4671).

MARION RANYAK—Landscape paintings, thru 5/23. Soho 20, 469 Broome (226-4167).

RUSSELL SHARON—Expressionistic paintings with images from nature, thru 5/26. Bromm, 90 W. Broadway (732-6196).

EVE SONNEMAN—New photographs and watercolors, thru 5/19. Castelli, 142 Greene (431-5160).

SOTO—Kinetic, architectural sculpture, and paintings, thru 5/26. Cowles, 420 W. Broadway (925-3500).

JIM STARRETT—Paintings and drawings, thru 6/2. Concord, 451 Broome (925-2994).

JOE STEFANELLI—New paintings, thru 5/26. Ingber, 460 W. Broadway (674-0101).

PATTY STONE—Collages based on mythological characters, thru 5/23. Bowery, 121 Wooster (226-9543).

RICHARD THOMPSON/PAPO COLO—Representational paintings with themes based on American pioneer life/Psychologically expressive paintings, drawings and pastels. Thru 6/2. Knowlton, 153 Mercer (431-8808).

CLOVER VAIL—Abstract paintings with heavily textured surfaces, 5/15-6/2. A.I.R., 63 Crosby (966-0799).

Other

VIVIEN ABRAMS—Paintings with zig-zagging lines on shaped canvases, thru 5/25. Ross, 162 W. 56th (307-0400).

MICHAEL ASCHENBRENNER—"Damaged Bone Series: Chronicle 1968"—bones, broken and whole, made of crystal, thru 6/16. New York Experimental Glass Workshop, 142 Mulberry (966-1808).

WILLIAM CHILDRESS—Sculpture and drawings, thru 6/30. Gibson, 205 E. 78th (772-2332).

JOHANNES DORFLINGER—Abstract pastel drawings, thru 6/2. Cordier & Eckstrom, 417 E. 75th (988-8857).

CHAIM GROSS—Color lithographs, thru 6/1. New School, 66 W. 12th (741-5687), Mon.-Fri. 10-5.

ROB JONES—An installation of translucent fiberglass shrouds, thru 5/20. Perlson, 430 W. 14th (675-7503).

DAVID MCCULLOUGH—Paintings, drawings, and wall-reliefs, thru 5/24. Baum, 12 W. 37th (695-7200).

MARTA MINUJIN—Figurative plaster sculptures, thru 5/30. Seguy, 61 W. 62nd (265-3314).

PAMELA MORGAN/DINAH MAXWELL SMITH—Monoprints/Paintings. Thru 5/31. Rentschler, 450 W. 24th (292-0192).

CHARLES SEARLES/JAMES DUPREE—Painted wood and paper sculpture/Mixed-media pieces of painted glass, wood, and feathers. Thru 5/25. Robinson, 36 W. 15th (206-8010).

GRETCHEN DOW SIMPSON—Austere architectural space in paintings by an artist known for her *New Yorker* covers, thru 5/31. Ryan, 452 Columbus (799-2304).

GROUP SHOWS

Madison Avenue and Vicinity

CHILDS—956 Madison (772-6606). Paintings and drawings by gallery artists, thru 6/23. . . Prints by American Regionalists, including Benton, Curry, Wood, others; thru 6/23.

COLNAGHI—26 E. 80th (772-2266). Drawings by Tiepolo, Piazzetta, Watteau, others, thru 6/9.

DAVIS & LANGDALE—746 Madison (861-2811). Drawings and watercolors by British artists, including Constable, Gainsborough, Rowlandson; thru 6/2.

HIRSCHL & ADLER MODERN—851 Madison (744-6700). Works by 43 Skowhegan medal recipients, including Acconci, Dine, Johns, O'Keefe, Steinberg, Twombley, others; thru 5/31.

HOFFELD & CO.—1020 Madison (734-5505). Small paintings by Albers, Avery, Held, Katz, Matisse, others; thru 6/9.

MARBELLA—28 E. 72nd (288-7809). Works by artists who were in the Armory Show of 1913, including Beal, Davies, Luks, Sloan, others; thru 6/9.

MATHES—851 Madison (249-3600). Early 20th-century works on paper by Benton, Davis, Dove, Sheeler, others; thru 6/8.

SOLOMON & CO.—959 Madison (737-8200). Paintings by Diebenkorn, Frankenthaler, Leger, others; thru 5/31.

TAGHINIA-MILANI—1080 Madison (570-6173). "Calligraffiti," with works by Ernst, Haring, Hartung, Zenderoudi, others; thru 6/22.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). "Icons of the Sixties"—prints by Albers, Artschwager, Hockney, Rivers, Ruscha, Thiebaud, others; thru 5/19.

AMAZONI—725 Fifth (759-7713). Works by Colombian artists, including Amaral, Botero, Hernandez, Obregon, others; thru 5/31.

DONSON—24 W. 57th (245-7007). Flemish and Dutch landscape prints and drawings by Brueghel, Rembrandt, Ruisdael, Saftleven, others; thru 6/30.

FINDLAY—41 E. 57th (486-7660). Landscape paintings by Anderson, Brown, Chumley, Cohen, others; thru 6/16.

FITCH-FEBVREL—5 E. 57th (688-8522). Prints by French artists, including Degas, Lautrec, Redon, Vuillard, others; thru 6/30.

HERSTAND—24 W. 57th (664-1379). Surrealist works on paper by Dali, Ernst, Matta, Miro, others; thru 6/30.

KORNBLEE—20 W. 57th (586-1178). Works by Buchanan, Neri, Promutico, Sullivan; thru 6/2.

MIDTOWN—11 E. 57th (758-1900). Landscape paintings by Betts, Currie, Freedman, Palmer, Prestopino, Thon; thru 6/2.

SEGAL—63 E. 57th (486-2297). "Three From Arizona"—with works by Baker, Coe, Raburn; thru 5/22.

SHIPPEE—41 E. 57th (319-2044). Paintings, drawings, and prints by Connecticut artists, including Chernow, Murray, Singer, others; thru 5/26.

TILTON—24 W. 57th (247-7480). Paintings by Anastasi, Smith, Taggart, Wizon, thru 5/26.

East Village

B SIDE—543 E. 6th (989-5634), Wed.-Sun. 1-6. Paintings by Cuvelier, Bobby G, Guerra, Nortvedt, Olsen, Prol; thru 5/27.

DRAMATIS PERSONAE—25 E. 4th (777-2017), Tues.-Sun. 2-6. A show of 45 artists, thru 6/9.

PUBLIC IMAGE—177 E. 3rd (431-8835). "Hand-signed/New York"—historic and contemporary hand painted signs, thru 6/1.

SoHo and Tribeca

ALTERNATIVE MUSEUM—17 White (966-4444). "What's Happening," contemporary art from California, Oregon, and Washington, thru 7/7.

BRYERS—111 Greene (925-8058). Paintings by Basquiat, Borofsky, Gross, Haring, Longo, Munk, Salle, Winters; thru 5/26.

CUTLER—164 Mercer (219-1577). Works by Cvijanovic, Loughran, Shechet; thru 5/26.

DRAWING CENTER—137 Greene (982-5266). "Reading Drawings: A Selection from the Victoria and Albert Museum"—121 drawings, including works by Durer, Gainsborough, Hockney, Tintoretto, others; thru 7/28.

HABER—133 Greene (505-7800). "Grey"—works by Barnes, Bougher, Gompertz, Rubin, Shinohara, Thea; thru 6/5.

HELLER—71 Greene (966-5948). A two-part exhibition of Venini Glass, thru 6/2.

JORDAN-VOLPE—457 W. Broadway (505-5240). "Les Amis—American Painters in France, 1865-1890," with works by Knight, LaFarge, Picknell, others; thru 6/10.

KING STREET—29 King (924-8380), Tues.-Thurs. by appt., Fri.-Sun. 11-6. "Putti for Our Time," with works by DeMonte, Glantzman, Gross, Sullivan, others; thru 6/2.

KITCHEN—59 Wooster (925-3615). Works by Armijo, Bolande, Buchmuller, Collins, McLaughlin, Van Dalen; thru 6/2.

MANHATTAN ART—81 Greene (219-2007). "Artpark at Manhattan Art," with projects by Borba, Burden, Lundberg, McGowin, Oppenheim, others; thru 5/26.

MILLIKEN—98 Prince (966-7800). "The School of Wendell Castle: The Art of Handmade Furniture," with pieces by Proctor, Schuette, Sotille; 5/19-7/6.

OIL & STEEL—157 Chambers (964-1567). Works by Di Suvero, Leslie, Stout; thru 6/16.

RED STUDIO—301 Church (219-8239). "Painters Paint Trays"—painting on serving trays by Amenoff, Chase, Diodato, Howard, Stephan, others, thru 5/31.

SERRA DI FELICE—295 Lafayette (334-8192). Works by Hitzler, Ikemura, Kwiatek, Morelli, Purcell, Saulson, Woersel; 5/17-6/16.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Works by Handorff, Kostabi, Prol, Wall; 5/16-7/21.

VISUAL ARTS—137 Wooster (598-0221). Works by Bath, Durning, Gentilcore; curated by Alice Adams; thru 5/27.

VORPAL—465 W. Broadway (777-3939). Works by Hamaguchi, Hooper, Kustura, Picasso, Zimiles, thru 6/10.

Other

BARUCH COLLEGE—135 E. 22nd (725-3355). "Mathematics and 20th-Century Art: Selections from the McCrory Corporation Collection," with works by Albers, Leger, Sheeler, others; thru 6/1.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). "Abstract Attitudes"—recent work by artists from Brazil, Argentina, and Colombia; thru 7/29.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Selected works by past and present members of the "Alliance of Figurative Artists," thru 6/6.

PRATT GRAPHICS CENTER—160 Lexington (685-3169). "The Art of Satire: Painters as Caricaturists and Cartoonists" with works by 34 painters, including Gauguin, Manet, Pissarro, Toulouse-Lautrec, others; 5/19-6/16.

P.S. 1—46-01 21st St., Long Island City (784-2084). "An Australian Accent"—works by three Australian artists—Parr, Tillers, and Unsworth; thru 6/10.

Photography

SIR JAMES M. BARRIE—A series of photographs of the boys who would inspire Barrie to write "Peter Pan and the Lost Boys," thru 5/24. Lamb's Club, 130 W. 44th (575-0300).

HARRY CALLAHAN—Photographs of the artist's wife and daughter taken over a period of approximately forty years, thru 6/1. Zabriskie, 724 Fifth (307-7430).

JOHN COPLANS/NANCY HELLEBRAND—Portraits of people who are related/Multiple image portraits of the same person. Thru 5/26. Pace/MacGill, 11 E. 57th (759-7999).

ARNOLD GENTHE/GERTRUDE BLOM—Portraits, dance photographs, and autochromes/Photographs of the Maya. Thru 5/27. I.C.P., 1130 Fifth (860-1777).

GOETHE HOUSE—1014 Fifth (744-8310). "Four Aspects of Contemporary German Photography," thru 6/23.

PAUL B. GOODE—Dance photographs and portraits, thru 7/31. Harkness Center, 4 E. 75th (570-1500).

BEDRICH GRUNZWEIG—Photographs of the Prague Jewish quarter, thru 6/3. I.C.P., 1130 Fifth (860-1783).

RUTH MAYERSON GILBERT—Black-and-white photographs from her "Museum" series, and color photographs from a series entitled "Site as Scene," thru 6/9. Neikrug, 224 E. 68th (288-7741).

LOTTE JACOBI—An in-depth look at the photographer's early years in Germany, 5/18-6/23. Ledel, 168 Mercer (966-7659).

JERRY LEWIS—Twenty-five of the actor's favorite photographs that he has taken of people and places throughout the world, thru 5/31. Nikon House, 620 Fifth (586-3907).

LIGHT—724 Fifth (582-6552). Over 75 photographs by Margaret Watkins and members of her circle, thru 5/26.

RAY K. METZKER—"City Whispers," black-and-white photographs of streets and alleys in Philadelphia and Chicago, thru 6/2. Miller, 38 E. 57th (319-1800).

BETTINA RHEIMS—Animal portraits by a French photographer, thru 5/25. Wolf, 30 W. 57th (586-8432).

RODNEY SMITH—Black-and-white photographs of Israel and its people, thru 5/31. Cathedral of St. John the Divine, 1047 Amsterdam (678-6903).

SPANISH INSTITUTE—684 Park (628-0420). Photographs of the architecture of Jose Maria Jujol, an associate of Antonio Gaudi, thru 5/31.

JUDITH TURNER/JOHN HALL—"Architectural Fragments," thru 6/2. Facade, 741 Madison (744-4997).

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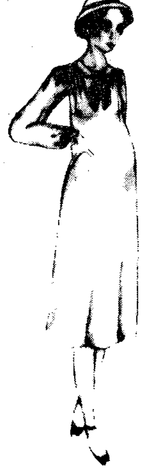

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ART

BRIAN WEIL—Photographs of murder victims in Miami, thru 5/22. Freidus/Ordover, 70 Greene (925-0113).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Ancestors: Four Million Years of Humanity; thru 9/9. . . Peonies of Greece: Myth, Science and Art; thru 8/12. . . Bicycles and Dragons: Highlights China's Past and Present; thru 7/15.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . Tibet, The Sacred Realm: Photographs 1880-1950; thru 5/27.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . Richard Smith's Deerbrook Sequence; thru 5/20. . . New Acquisitions of Contemporary Design; thru 6/24. . . Jim Dine: "Nancy Outside in July;" thru 7/1. . . Brooklyn Waterfront Artists; thru 6/3. . . Homer, Sargent, and the American Watercolor Tradition; thru 7/29. . . Picasso and The Parade; 5/17-7/15.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Embroidered Samplers; thru 5/27. . . Finished in Beauty: South West Indian Silver; thru 7/8. . . Circles of the World: Traditional Art of the Plains Indians; thru 7/15. . . Visual Space in Music: Drawings by John De Cesare; thru 8/5.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters. . . Sculpture of Michael Singer, thru 6/3. . . Eduardo Arroyo's Chimney Sweep Series (1979-82); thru 6/3. . . Juan Gris (1887-1927): Retrospective; 5/18-7/8.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. $5. Señiors and children $3.50. (Tickets available through Ticketron and Teletron *only.*) Israel in Antiquity. . . Coins Reveal. . . The Precious Legacy: Judaica Treasures from the Czechoslovak State Collections; thru 8/26. . . Image and Reality: Jewish Life in Terezin; thru 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C. through the Third Century A.D. . . Indian and Southeast Asian Sculpture; thru 5/31. . . Peach Blossom Spring; thru 6/3. . . Yves Saint Laurent: 25 Years of Design; thru 9/2. . . Paintings and Manuscripts from Prince Sadruddin Aga Khan; thru 10/14. . . Symbol and Substance in American Indian Art; thru 5/27. . . William Merritt Chase, 1849-1916: Retrospective; thru 6/3. . . Sports in Ancient Greece. . . Design in America: The Cranbrook Vision (1925-1950); thru 6/17. . . New Galleries for Ancient Near Eastern Art. . . Eugene Delacroix (1810-79): Lithographs and Etchings; thru 7/15. . . Antoine-Louis Barye: Drawings and Sculptures; thru 7/15. . . Recent Acquisitions; thru 9/2. . . **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. . . Twice Thirty Manuscripts for the Sixtieth Anniversary of the Morgan Library; thru 7/31. . . French Drawings, 1550-1825: thru 7/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. The Keene Eye: Selections from the American Folk Art Collections of Mr. & Mrs. James O. Keene; thru 6/17.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . The Old Met: A Memory of Opera on Broadway, thru 6/10. . . New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5. . . New Toy Gallery. . . Playbill: The Longest Run on Broadway; thru 6/10. . . Rooms from the Home of John D. Rockefeller Sr.; from 5/22. Currier & Ives Navy; thru 6/17. . . New York off the Record: Photographs by Robert Sefcik; thru 9/3. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Opens to the public 5/17. Daily 11-6, Thurs. til 9. Closed Wed. $4.50, students $3, seniors $2. An International Survey of Recent Painting and Sculpture; 5/17-8/7. . . Three Americans: Photographs by Robert Adams, Jim Goldberg and Joel Sternfeld; 5/17-Aug.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Painting in the South: 1564-1980; thru 5/27.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Shanties to Skyscrapers: Robert L. . . Struggle for a Continent: Francis Parkman's France and England in North America; thru 5/27. . . The World of Tiffany: The Neustadt Collect of Tiffany Lamps. . . New York and The China Trade; thru 8/26. . . The Adirondacks: A Wilderness Preserved; thru 6/3. . . The Waldron Phoenix Belknap, Jr. Collection; thru 8/19. . . Treasures of Manuscript Americana; 5/18-7/1. . . Five New York Families; thru 11/11.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/1. . . **Lincoln Center,** 111 Amsterdam Ave. Places, Please: Broadway's Historic Theaters; thru 5/19. . . The DeMille Dynasty; thru 10/1. **Donnell Library,** 20 W. 53rd St. The Rarest Kind of Best: antique toys and rare children's books; thru May. . . Measure for Measure: drawings and sculpture by Fred Pasamanick; thru 5/15.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4. . . Artists-in-Residence, 1982-83: Terry Adkins, James Brown, and Leon Waller; thru 7/5.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Reflections of Nature: Flowers in American Art; thru 5/20. . . Five Painters in New York; thru 6/17. . . Konrad Cramer: 1888-1936; thru 5/20. . . Cathey Billian: Luminous Sculpture Installation; 5/18-22. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Calder: Selections from the Permanent Collection; 5/18-7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/16 at 7: Impressionist and Modern Paintings and Sculpture. On view from 5/11. 5/17 at 10: Impressionist and Modern Drawings and Watercolors. On view from 5/11. 5/17 at 2: Impressionist and Modern Paintings and Sculpture. On view from 5/11. 5/18 at 10: Printed Books and Manuscripts. On view from 5/11. **East,** 219 E. 67th St. (570-4141). 5/15 at 10: Furniture, Paintings and Decorative Objects. On view from 5/11. 5/16 at 2: Continental, English and American Silver. On view from 5/12. 5/17 at 10 & 2: Antique and Fine Jewelry. On view from 5/12.

DOYLE—175 E. 87th St. (427-2730). 5/16 at 10: Fine Old Master, 19th- and 20th-Century European and American Prints. On view from 5/12. 5/16 at 2: Books, Illustrated Works, Letters and Autographs. On view from 5/12. 5/17 at 7: Important 19th- and 20th-Century European Paintings. On view from 5/12.

PHILLIPS—406 E. 79th St. (570-4830). 5/16 at 11: Furniture and Decorations. On view from 5/12. 5/16 at 2: European and American Paintings and Prints. On view from 5/12.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 5/15 at 9:30 & 2: Sotheby's Arcade Auctions: Decorative Works of Art and Furniture. On view from 5/11. 5/15 at 7: Impressionist Paintings from the Estates of Erna Wolf Dreyfuss and Julius Wolf. On view from 5/9. 5/15 at 7: Important Modern Sculpture. On view from 5/9. 5/15 at 7: Impressionist and Modern Paintings and Sculpture. On view from 5/9. 5/16 at 10:15: Impressionist and Modern Drawings and Watercolors. On view from 5/9. 5/16 at 2: Paintings, Drawings and Scultpure by Alberto Giacometti from the Ratner Family Collection. On view from 5/9. 5/16 at 2: Impressionist and Modern Paintings and Sculpture, Part II. On view from 5/9. 5/16 at 10:15 & 2, 5/17 at 10:15: Fine Books and Manuscripts. On view from 5/10. 5/17 at 10:15: Important Paperweights from the Collections of the Corning Museum of Glass and Various Owners and the Franklin Schuell Miniature Paperweight Collection, Part I. On view from 5/12. 5/19 at 10:15 & 2: Fine Oriental Rugs and Carpets. On view from 5/12.

OTHER EVENTS

Happenings

ON-SITE FAIRS AND CELEBRATIONS lead off this weekend with "You Gotta Have Park '84," Central Park's big open-house bash. Events start at 9 a.m. 5/19 and 20, and go on till mid-afternoon, both north and south in the park. You might want to take in the N.Y. Croquet Club tournament on the Bowling Greens at 9 both days, or the Eubie Blake Children's Dance Co., at noon Sat. in the Conservatory Garden, or the Celebrity Challenge softball game at 2 Sat. on the Great Lawn, or a walk with the C.P. Conservancy restoration planners, at 2 Sun. from the Dairy. It's a full day; best pick up the schedule as you enter the park, and then just wander and enjoy. It's a fundraiser for the Conservancy's work, and we're asked for $1 contributions to volunteers who'll be on hand... A Medieval Marketplace 5/19, 10-4, will offer more family fun, at Holy Trinity Church, 316 E. 88th St. Banners and bagpipes, puppets and games, boutiques and an English luncheon-tea, crafts and music, and outdoor barbecue... Stories and music, crafts and a bazaar, foods and books—all relating to the Sephardic culture—will be on hand at a 5/20 fair, complete with a souk. It's at the Spanish-Portuguese Synagogue, C.P.W. at 70th St., 10-5. Admission $2, seniors and children $1; and you can tour the historic synagogue as well... The Cathedral School, making the most of its surroundings, calls its fun-day a country fair, 5/19, 11-4, on the Pulpit Green adjacent to St. John the Divine, Amsterdam Ave. and 111th St. Square-dancing, a pie-eating contest, sack races, flea market, bake sale, barbecue delights. At 9:30 a.m., a mini-marathon, and at 12:30, the square-dancers will take over. If rain, inside the school... "Avenue B—the Place to Be," a "cultural crossover" celebration, combines music, dance, and other performance art in a two-day party in Tompkins Square Park, Ave. A and 8th St., 5/19 and 20 at 3 each day. The Junior Jazzy Jumpers and Djuba Band are part of the scene... It's the 70th anniversary of the City and Country School, 165 W. 12th St., and they'll celebrate with an annual spring fair, 5/18, 7 to midnight. Outdoor square-dancing, flea market, books, auction and raffle, and homemade country dinners to buy. Admission $3, children $1... Rummage sale, arts and crafts, break-dancing, things to buy and more to eat, with clowns and a roller disco—all at the spring fair of the Medical Center Nursery School, 5/19, 170th St. between Haven Ave. and Ft. Washington Ave., 10-6 (rain date, 5/20).

SPECIALS ON MAY'S CALENDAR – 5/19, along with everything else going on this weekend, is Sea Day. 25-35 vessels will take part in a parade of ships, beginning at Staten Island's Bay St. Landing at 11 a.m. The e.t.a. at South Street Seaport is 11:57 a.m. and at Fulton Ferry Landing, across in Brooklyn, at noon. There'll be whistle and horn salutes for all three boroughs, and best viewing for Manhattanites is South Street Seaport Pier 16 at Fulton St. These are all working vessels, including the *Vernie S.*, built in 1897. And look for a traditional red-white-and-blue fireboat water salute under the Brooklyn Bridge... 5/19, beginning at 9:30 a.m. with the traditional torch-lighting and athletes' parade, the 1984 Manhattan Special Olympics will include nine competitions, from the high jump to the frisbee toss, even a pentathlon. A project of the Joseph P. Kennedy Jr. Foundation, given by and for the mentally and physically handicapped, these traditional events will be held in Riverside Park, at W. 72nd St., and every participant will get a medal... Two events which relate to Central Park and its two-day super-event (see above): the Central Park South Outdoor Art Exhibit, along 59th St., Fifth to Seventh Aves., 5/19-20, 11-6 (also Memorial Day weekend, 5/26-28). Paintings, crafts, sculpture, more... United Cerebral Palsy's 11th annual Bike-a-Thon begins at 8 a.m. 5/20, and some 10,000 sponsored bikers will race in Central Park, Prospect Park, and Staten Island's Silver Lake Park, a 35-mile course in each. Starting point respectively: Fifth Ave. at 72nd St., P.P.W. and 3rd St., Victory Blvd. and Forest Ave. To join up: 586-7700.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—The annual extravaganza, with lots and lots of clowns, aerialists, white tigers, elephants, music, animal trainers, and more. Madison Square Garden, thru 6/3 (564-4400). $6.50-$10.50, with children less at some. 5/15, 22 at 10:30, 2:30; 5/16, 18 at 1:30, 7:30; 5/17 at 10:30, 7:30; 5/19 at 10:30, 2:30, 7:30; 5/20 at 1 and 5:30.

OPEN HOUSES, OR A MAJOR EVENT, make a fine reason to visit certain places this weekend—like Richmondtown Restoration on Staten Island. 5/19-20 will be Militia Days out there, 10-5. You can take a look at life in Revolutionary War days, in an 18th-century encampment, with 200 members of the Brigade of the American Revolution in American, British, Spanish, French, and Hessian uniform, in pitched camps. There'll be musket fire, painless skirmishes, along with the regular goings-on in Colonial crafts, farm projects, etc. $2, children $1, family $5 (351-1611)... Visit the biggest U.S. Coast Guard base in the world, right in our own backyard pool, off Lower Manhattan. 5/20, noon-5, you can catch a C.G. ferry, leaving every 15 minutes from the terminal next to the S.I. Ferry terminal. Self-guided tours can be taken, maps provided, and you can take your bike too... 32 Union Square East, an enclave of over two dozen artists' studios, will be open to visitors 5/19-20, 11-5:30. At the entrance, east side of the park, Park Ave. So. near 16th St., you can pick up a list of the open studios... The Friends of Webster Library, York Ave. at 78th St., will entertain "at home" all week, 5/14-18, with children's entertainment daily, an open house Mon. noon-8, slide shows, more. Join in... In Sunnyside, Queens, the Cultural Environ in new quarters, 46-12 Queens Blvd., has a new art exhibit, and invites us to visit 5/20, 1-6, with welcoming entertainment and refreshments.

TAKE TO THE STREETS, for some springtime-perennial celebrations: The rabelasian Ninth Avenue International Food Festival, 5/19 and 20, will close the avenue to traffic, from 37th to 57th Sts., 11 a.m.-7. There'll be a parade down from 57th at noon Sun., but mostly it's for strolling, gawking, and... eating, in 21 languages... On a smaller scale, Ye Olde Village Fair of the Bedford-Barrow-Commerce Block Assoc. —5/19 (raindate 5/20), noon to 10, west of Hudson and south of Christopher—will have 200 vendors, with antiques, books, foods, crafts, live music from classics to bluegrass, raffles, an outdoor cafe... An international street fair features Middle Eastern dancers and music, along with classical-music groups, a drum corps, eating contests, crafts—all along Greenpoint Ave., 43rd to 48th Sts., in Sunnyside, Queens, as a project of Gateway Community Restoration. Date is 5/19, 11 a.m.-5. The dancers perform at 12:30 and 3:30.

SPEAKING OF ART – and crafts—consider these events, most of which also benefit a good cause. The WBAI Spring Crafts Fair opens up 5/18-20 and again 6/1-3, at Columbia U.'s Ferris Booth Hall, Broadway and 115th St. Hours are 5-9 Fri., noon-7 Sat. and Sun. Handmade musical instruments, blown glass, basketry, quilts and textiles, jewelry and pottery, leather and wood—works and wares from 250 selected craftspeople from 30 states; all kinds of toys and other playthings, too. Prices start at $1.50 and wend their way up. Admission, $3... Art-in-Action will take you on a tour of East Village artists' spaces; $50 includes supper, and the date is 5/17, 6-10 p.m. (914-725-3480)... Creative Time's benefit art sale, helping out the enterprise's Art on the Beach and other summer programs, goes on 5/17, 6:30-9:30, at the Oil and Steel Gallery, 157 Chambers St. It's $25 at the door, with cocktails included, and among the artists whose works will be for sale at advance prices are Dottie Attie, Alice Neel, George Segal, Lee Krasner, and many more... To benefit the Public Art Fund and help launch WilliWear Productions' artist-created T-shirts, there'll be a party at AREA, 157 Hudson St. Date is 5/16, and it's $35 at the door, or $25 in advance (541-8423). Video, dance, an edible art display, and fashion on parade.

BRIEF REMINDERS FOR YOUR MAY MEMO PAD – Some of these come in pairs—note first a couple of "watery happenings": 5/19, an "Evening on the Intrepid," the World War II aircraft carrier now berthed as a museum in the Hudson River, will celebrate Israel's 36th anniversary as a state, and also aid Beit Halochem's Rehabilitation Centers for disabled war veterans. Large-scale replicas of Chagall's window art, and flowers from Israel make the background for the gala, which includes fireworks, dancing, entertainment, and cocktails—there are two prices, $50 and $500, one without the dinner part of the evening (725-1211 to inquire)... The Bronx County Historical Society will host a narrated nature-and-history cruise of the area's waterways 5/20, 5-8. You board at the Circle Line pier 83, 43rd St. and the Hudson, at 4:30, but you must pre-register (881-8900); $18, and it's fun to take a picnic, though there'll be snacks aboard... And these words to learn and laugh by: An "Evening of Polish Poetry," with poets and translators in a rare bilingual reading. At the West Side YMCA, 5 W. 63rd St., 5/18 at 8 (787-6557); $5. Milosz, Baranczak, Karpowicz, Grynberg, and other writers are to be on hand... Russell Baker and Calvin Trillin—a heaven-made team—will read from Mark Twain, 5/16 at Greenwich House Music School, 46 Barrow St., 5/15 at 8. The next week, 5/23, at Greenwich House, 27 Barrow St., Fran Lebowitz holds forth; each evening, $6... Korean tales and customs will be related and talked about by Anne Pellowski, 5/18 at 7, at the Korean Cultural Service, 460 Park Ave. near 57th St. Doors open for browsers and art-lovers at 6:15. $3, with refreshments to buy if you like.

OTHER PEOPLE'S HOUSES are always fun to visit, especially when they belong to people we would not ordinarily get to drop in on. The Museum of American Folk Art tour is 5/19, 11-4, and it includes a fashion designer's showroom, the home of Dr. Jonas Salk and Francoise Gilot, a Village penthouse apartment, a SoHo art collectors' apartment, and others. It's $35 or $100, and you're eligible for a raffle prize. Phone 581-2474 to sign up, or drop in at the 55 W. 53rd St. offices... The Winter Hill Alliance will hold its *first* house tour, 5/19, 1-4, in the hills of St. George S.I. "Diversification" is the theme, and houses include a post-Civil War townhouse, and both frame and Victorian styles. Registration, and the start of the tour path, is at Winter Avenue Park. $3, or $5 a couple (981-4847)... Another perennial, the Park Slope Civic Council tour, is 5/20, noon-5, in that Brooklyn neighborhood. An 1880 townhouse, a 30-foot-wide mansion, a beaux arts limestone, and gardens and terraces are on the trek. $6 day of tour, $5 in advance (499-5227).

Tours

CAST-IRON ARCHITECTURE, a walk with the Friends of same (369-6004). From Grace Church, Broadway and 11th St. to 23rd St., the former "Ladies' Shopping Mile." 5/20 at 2, $3.

FULTON FISH MARKET, with South Street Seaport Museum (669-9400). 5/17 at 6 a.m., meet at Education Workshop, 171 John St., to see this area at its busiest and liveliest. $12, children $10; includes a chowder breakfast.

ELLIS ISLAND AND LIBERTY PARK—With Cooper-Hewitt Museum (860-6868). 5/19, 9:30-5:30. Must register ahead. Includes boat ride to Liberty State Park, N.J. $60.

BROOKLYN BRIDGE/BROOKLYN HEIGHTS—Holidays in New York (765-2515). 5/20 at 2, meet on steps of Pace U., across from City Hall; walk across the bridge, view waterfront restoration, and visit the brownstone area. $5.

FULTON TO SOUTH STREET SEAPORT—"The Past Preserved." A New York Walk-About (582-8083 weekdays; 914-834-5388 evenings, weekends). 5/20 at 11 a.m. or 2, meet NW corner of Broadway and Fulton St. $5.

MUNICIPAL ART SOCIETY—(935-3960). Discover New York Tour: 5/19, 20 at 2, meet at U.S. Custom House, Bowling Green, for "Canyons of Stone, Cliffs of Glass," tour of financial district. $8... Target Tours, each Thurs. at 6; $8; reservations necessary. These focus on areas being revitalized or stabilized. 5/17, Times Square.

PROSPECT PARK ENVIRONMENTAL CENTER—5/19 at 1, Olmsted's Prospect Park; meet under arch at Grand Army Plaza, with Dr. Albert Fein. (788-8500). $2.

BRONX EAST COAST—Orchard Beach, City Island, Pelham Bay area, the nautical Bronx. With Shore Walkers of N.Y. (663-2167). 5/20, 9:45 a.m., meet at coffee shop, last stop of No. 6 IRT train at Westchester Ave. $3.

TOURS WITH THE 92ND STREET Y—(247-6000, ext. 179). Pre-register for all of these, each $7, each 5/20 at 11 a.m. Chelsea: On the Waterfront; Tribeca: An Architectural Grand Tour; Jewish Williamsburg.

URBAN PARK RANGERS, tours and workshops; free unless noted. Bronx: 5/19 at 9 a.m., meet at Van Cortlandt Park Visitors' Center, 242nd St. and Broadway (548-7880), for a birding walk. 5/19 at 1, meet at Crotona Park Boathouse (589-0096), to learn about all the park activities for spring and summer... Brooklyn (856-4210): 5/19 at 1, meet at Propsect Park's Sea Lion Pool for a look at the Zoo's past, present, future 5/19 at 1, a horseback tour of Pros-

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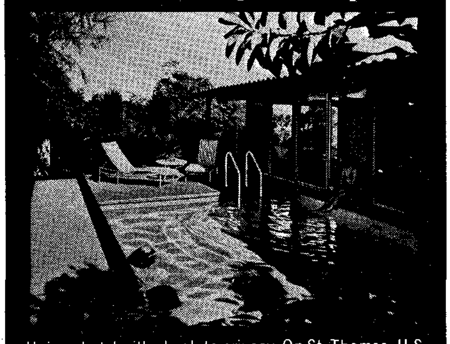

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OTHER EVENTS

pect Park. Must pre-register; fee for horse rental. 5/20 at 1, meet at Grand Army Plaza for a look at "Vanished" Prospect Park, the northern section... Manhattan (397-3091): 5/19, Central Park's "You Gotta Have Park" celebration (see also Happenings above); at 2, meet at the Dairy, 65th St. between the Zoo and the Carousel, to learn about Park care. 5/20 at 1, meet same place to learn all about the Urban Park Rangers... Queens (699-4204): 5/19 at 7, meet at Crocheron Park, 215th Pl. and 33rd Rd., for a night tour. Pre-registration required... Staten Island (442-1304): 5/20 at 10 a.m., meet at Willowbrook Park comfort station to walk thru the wooded center of Staten Island.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; *reserve 24 hours ahead.*

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 5/19, a "Deva Walk," a healing trek to learn about plant spirits. 5/20, South Shore, Queens. $15. Phone for meeting places.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. 5/16 at 11 a.m., a woodlands walk. 5/16 at 6, a night walk, "Spring Peepers." A wetland walk, every Sun. at 1. All $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): 5/19 at 2:15, a walk to view the newly mapped woods area. 5/20 at 8:30 a.m., a bird walk; free. A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission; $2... Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 5/19, Central Park. 5/20, Alley Pond Woods, Queens. Both noon-4; $15; phone (291-6825) for meeting places.

Sports

BASEBALL—Mets: Shea Stadium, Flushing (507-8499). $3-$8. Next home game, 5/22, vs. San Francisco... **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 5/14, 15, 16 at 8, vs. Oakland. 5/18 at 8; 5/19, 20 at 2, vs. California.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (ticket information: 265-8600). $7, $12; children, seniors, $4. 5/20 at 3, vs. Vancouver.

Children

Note: for additional listings of continuing entertainments, please refer to last issue.

RENAISSANCE CHILDREN'S FESTIVAL—Games, crafts booths, street theater, clowns, mimes, food. Greenwich Village Neighborhood School, 219 Sullivan St. (if rain, auditorium, 209 Sullivan St.) (677-1177). 5/19, noon-5. Free admission.

CHILDREN'S FESTIVAL—Original poetry, prose, plays performed by public-school pupils. Guggenheim Museum, Fifth Ave. at 89th St. (360-3500), 5/15 at noon. Free.

MICHAEL TAUBENSLAG PRODUCTIONS—"The Funzapoppin Magic Show." Jan Hus Playhouse, 351 E. 74th St. (772-9180), 5/20 at 1:30. $3.50.

ANNIVERSARY FAIR—The Walden School's 70th-year celebration. 5/19, 11-5, at the school, 1 W. 88th St. Arts and crafts, games, a moonwalk, and the raffling of a very special quilt made by pupils and parents. Free admission.

INTERNATIONAL CHILDREN'S FESTIVAL—Corlears School, on 15th St. between Eighth and Ninth Aves., 5/19, noon-5. All kinds of entertainment and games, especially for kids.

CHILDREN'S CONCERT—Karen Hamilton, Ruth Strecker, Clarence Ferrari, Ruthy Rosen. Prizes, games, snacks, and a sing-along. Gallery 345, 345 Lafayette St., at Bleecker (996-3154). 5/19 at 2. $2.50; benefit, N.Y.C. Friends of the *Clearwater.*

RAP SNAP, "The Electric Gingerbreak Boy Retold." A choreo-poem including dance, music, drama, performed by children and puppets. Children's Dance Theater, 133 W. 21st.St. (924-0077). 5/18, 19 at 7:30; 5/20 at 2 and 5. $3; adults $4.

BEASTLY MENAGERIE—Meet Herman the Alligator, iguanas Godzuki and Godzilla, and Charlie the Parrot, and hear the Kane family talk about these unusual pets. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, N.Y. (229-4000). 5/20 at 2. $1. Pre-register.

EEYORE'S BIRTHDAY—Magpie Puppets, a one-woman puppet theater, in a 45-minute adaptation of *Winnie-the-Pooh.* Live music and audience participation. 5/19 at 2 and 3:30, at St. John's Episcopal Church, 139 St. John's Pl., Brooklyn (638-2127). $3 (to benefit Committee in Solidarity With the People of El Salvador).

RING AROUND A RAINBOW—Shadow Box Theatre's puppet show about health, with music, live actors, and shadow puppetry. Brooklyn Academy of Music, 30 Lafayette Ave. (636-4100). Some seats left for these performances: 5/15, 17 at 1; 5/16, 18 at 10:30 a.m. $2.

CAROLE & PAULA'S MAGIC GARDEN SPRING SHOW—With Sherlock, Flapper, and their friends. 5/19 at 10:30 and 1, Brooklyn College Center Whitman Theater, near Campus Rd. and Hillel Pl.; $4-$6... Also 5/20 at 10:30, 1, and 3:30, at New Dorp H.S., 465 New Dorp Lane, S.I.; $6 (462-3525).

ALICE IN WONDERLAND, the ballet, with the Morse Mime Theatre-Arts Ark. Symphony Space, Broadway at 95th St. (462-3525). 5/20 at 1. $5.

BIG APPLE CIRCUS—A traditional European-style one-ring performance, with clowns, aerialists, horses, acrobats, and more. At Cunningham Park, Queens: 5/14, 15 at 11. Cross County Shopping Center, Yonkers, 5/16-22. 5/17, 21 at 7:30; 5/18 at 11 and 7:30; 5/19, 20 at 1 and 4; 5/22 at 11. $4.50, $6.50; adults, $6.50, $8.50.

GROWNUPS, musical by Vicky Blumenthal and John Forster. A look at "the world of adults from a child's point of view." First All Children's Theatre, 37 W. 65th St. (873-6400). 5/18 at 7; 5/19, 20 at 2 and 4. $7.

LILY-PAD LEAPERS—A show, naturally, about frogs—learn all about them, take a nature walk, enjoy games, songs, stories, and a snack. For pre-schoolers only, at Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 5/18, 19, 27, 1-3. $3.

CIRCUS CAPERS, with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). 5/20 at 2. $2.50. Reservations a must.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). 5/19 at 11, 1, and 3: the Russian Puppet Theatre, in "Bear Cub Capers," in English. $2.50.

STORY HOUR IN FRENCH — For ages 3-6. French Institute/Alliance Francaise, 22 E. 60th St. (355-6100 ext. 457). 5/18 at 4. Pre-register. $1.

CHILDREN'S "NIGHTCLUBS"—The Early Show entertainment by children 6-16. At Don't Tell Mama 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, two drink minimum... **Youngstars,** featuring youthfu players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7 Sun at 5:30. $5 minimum, $3 cover.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St south of the Great Lawn. 5/20 at 2 and 3, "Dr Quackenbush's Spring Tonic on the Rocks." Free.

PUBLIC LIBRARY—Free unless noted. Washington Heights branch, 1000 St. Nicholas Ave., 5/16, at 11, pre-school films; at 3:30, films for older kids... Yorkville branch, 222 E. 79th St. (744-5824): 5/14 at 6, "The King and I," 1956 film. 5/17 at 4, "Stuart Little," film. Pre-school picture-book hours Wed. at 4 ages 3-4; Tues. at 4, ages 5-7... Muhlenberg branch, 209 W. 23rd St. (924-1585). 5/18 at 3:30, craft program in finger weaving. Thurs. at 3:30, stories in English and Spanish... 203 W. 115th St. branch: 5/21 a 3:30, film "Benji"... Hamilton Grange branch, 503 W. 145th St.: 5/18 at 10 and 10:30 a.m., pre-school *films.*

G.A.M.E.—Manhattan Laboratory Museum, 314 W 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1 **NOTE:** Closed 5/26-27. Special exhibit: "Making Your Mark," graffiti—all kinds—through the ages.. 5/19 at 1:30 and 3; 5/20 at 2: "Fancy Fossils," a workshop. 5/19 at 2, Graffiti-drawing demonstration.

METROPOLITAN MUSEUM OF ART, Fifth Ave at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. "Theme" programs Sat and Sun., with talks, workshops, films, etc. Also: 5/19 at 2, "Boys and Girls Come Out to Play"—timeless games and toys.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. and Mon. holidays, noon-5. $1. 5/19 at 1:30, "Haiku and Music." 5/20 at 1:30, Penny Jones and Co. Puppets with "Mother Goose" tales. Free with museum admission... At the Museum S.I. Mall exhibit: 5/19 at 1:30, workshop on Indian technique of quill design. 50 cents, exhibit admission.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. 5/20, "Image-Word Collage."

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Haroido Jr. Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Alfredo Cardim. Fri., Angela Santos. Sat., Clarice Taylor. AE, CB, DC

BLUE NOTE—131 W. 3rd St., 475-8592. 5/14, Sudan Baronians' Taksim. 5/15-20, Herbie Mann; Dave Valentin Latin Jazz Summit. 5/21, Carla White/Manny Duran Band. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Thru 5/20, *Leader of the Pack,* music by Ellie Greenwich, Tues. & Sun. at 8:30, Wed.-Sat. at 8 & 11:30. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 5/14-19, Bill Mays with Red Mitchell. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Singer-pianist Billy Roy with John Loehrke on bass. Mon.-Sat. 9-midnight. AE, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 5/15, Jam Session. 5/16, Richard Boukas Trio. 5/17-19, Queen Yahna. 5/20, Eugene Ruffolo. 5/22, Morris Goldberg Quartet. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz-singer Carrie Smith, Sun. & Mon. at 9 & 11. Lord Burgess with Eugene Grey, Tues.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 5/19, Bill Keith with Cindy Cashdollar, Frank Campbell and Friends. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 5/14-19, Wild Bill Davison. 5/20, Ray Alexander Quintet. 5/21, 22, Ed Polcer's Midtown North. 5/23, Hot Club of 54th Street. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/14, 21, Les Paul Trio with Wayne Wright on guitar and Gary Mazzaroppi on bass. 5/15-20, Les McCann Quartet. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 5/14, Sonny Ochs. 5/15, Poez. 5/16, Sylvain Sylvain; Hudson River Sloop Singers. 5/17, Dean Landew. 5/18, Paul Geremia; Ultraprov. 5/19, Scott Blakeman; Jim Morris; Phil Nee; Ben Mickens in a Stand-up Comedy Marathon. 5/20, Jane Brucker. 5/21, Lauren Agnelli. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 5/14-17, Ron Mathews. 5/18, 19, Kenny Brawner with Everett Brawner and Carol Townes. 5/20, 21, Stafford James. 5/22-24, Kevin Eubanks Duo. **Upstairs:** Thurs. at 10, Fri. at 8 & 10, *Strange Behavior,* starring Jack Gilpin and Ilene Kristen. . . Every Thurs. at 11:30, *Not So New Faces of '84,* comedy revue featuring Nancy Ringham, John Spalla, Mary Testa and William Thomas, Jr. . . The High Heeled Women every Sat. at 9. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, singer-pianist Joe Derise with Billy Popp on bass. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 5/15-19, pianist Roland Hanna with Paul West on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 5/14, Angel Rangelov-Jimmy Madison Big Band. 5/15-20, McCoy Tyner. 5/21, 28, Wide Spread Jazz Orchestra. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 5/26, Julie Wilson in *Julie Wilson Sings Sondheim,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Multi-level bar and restaurant. Tues., Arturo & Trio. Wed., Susie and the Boy. Thurs., Jo Salvo. Sat., Shawn Colvin & Co. Music from 10 p.m. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Sun., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., Cathy Chamberlain and her Ace In The Hole Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

REGINETTE—69 E. 59th St., 758-0530. Every Wed., "Le Jazz" featuring Chico Hamilton with Arnie Lawrence, Paul Ramsey, Cary DeNiger and Calvin Kuhn. Three sets starting at 9 p.m. AE, CB, DC, MC, V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 5/18, Dead or Alive. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11:30, with an extra set Fri.-Sat. at 1:30 a.m. 5/14, Onaji Allan Gumbs; Snowflight with Buddy Williams. 5/15, 22, Ed Palermo Contemporary Big Band. 5/16, 23, Ronaldo, Brazilian Funk Rock. 5/17, Bill Connors Band. 5/18, 19, Ronnie Cuber. 5/20, Errol Parker Sextet. 5/21, Southern Exposure. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 5/16, Bob Bozic. 5/17, Maura Ellyn. 5/18, LaZoo; Claudia Perry. 5/19, No Vacancy; Zipper. 5/20, Chocolate Water; Joe Jones. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 5/14, 21, David Murray Big Band. 5/15-20, Teramasu Hino Quintet. 5/22-26, Henry Threadgill Sextet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 5/15-26, singer-actress Linda Hopkins, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 5/14, Loup Gurou. 5/15, Blues Jam Session. 5/16, Elliott Murphy. 5/17-19, Buster Poindexter. 5/20, The Delancey Hawaiians. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 5/14, Ray Barretto and his Orchestra, Luis "Perico" Ortiz with guest soloist Dizzy Gillespie. 5/21, Tito Puente and his Latin/Jazz Ensemble; The Machito Band with guest soloist Daniel Ponce. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. 5/14, 21, Frank Foster's Loud Minority Big Band. 5/15-20, George Coleman Quartet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 5/14, 15, Ram Ramirez. 5/16-19, Warne Marsh. 5/20, Lee Konitz. 5/21, 22, Ram Ramirez. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 5/15-19, 22-26, pianist Ray Bryant with Jimmy Rowser on bass. 5/20, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 5/14, Legendary Blues Band. 5/15, James Cotton; The Heartfixers. 5/16, 17, 21, 22, San Francisco Allstars; New Riders of the Purple Sage. 5/18, 19, Cabin Fever; Soozie Tyrell and Great Balls of Fire. 5/20, Country Gentleman; John Herald Band. AE, CB, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 5/15-20, 22-27, comedian Richard Belzer. Shows Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 5/14-17, comedian Danny Curtis. 5/18, 19, comedians Bob Nelson, Richie Gold and Garry De Lena. Mon.-Thurs. 9 & 11:15, Fri. 9 &11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with comedian Terry Day & Pamela Smith. Thurs., magician Joe Devlin with Terry Day. Fri., magician Slydini, Joe Devlin with juggler Tony Duncan. Sat., magicians Mike Gallo, Tony Duncan, and comedian Vincent Gerardi. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 5/19, singer-pianist Glen Covington and his trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 5/15, Erica Norimar Brazilian Jazz. 5/16, La Troupe

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Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal, Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30. 5/15-26, songwriter-singer Amanda McBroom, Tues.-Fri. at 11, Sat. at midnight. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 5/14-19, The Hildegarde Show with Tony Cointreau, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by impressionist Charles Pierce, Mon.-Thurs. at 11, Fri.-Sat. at 10 & midnight. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Marilyn Pasekoff, Patrick Quinn, and Doug Voet. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PAPER MOON—82 W. Third St., 477-0622. **Cabaret:** Fri.-Sat. at 8:30 & 11:30, *Broadway Babylon,* musical revue featuring Scott Bakula, Melinda Gilb, and Jossie de Guzman. No Credit Cards.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 5/15, 23, The 'King' Showcase. 5/16-19, Judy Kreston and Harvey Granat in "I Can't Give You Anything but Dorothy Fields." 5/24, Karen Ferris. Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view. 5/15-20, Sy Oliver and his orchestra featuring singer Jack Leonard in a Salute to Tommy Dorsey and Jimmy Lunceford. (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 6/3, International Revue *A Salute to Israel,* starring singer Gabi Shoshan with singer Zahava Zoyan, Katia Demiri, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross Wed.-Sat. from 9:30, Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Teri Thornton, Tues.-Thurs. 10-1 a.m., Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 7/7, singer-pianist Bobby Short accompanied by Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose, Mon.-Sat. from 7:30-11:30, thru 5/19. **La Ronde:** 5/15-6/9, Charles St. Paul plays for listening and dancing, Tues.-Sat. from 8-8:45 and 10-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 6/3, pianist-singer Nancy Waldman, Tues.-Sat. 8:30-11:30, Sun. 7:30-12:30. **Astor's:** The Mike Cerrati Trio, thru 5/19, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Rene Martel plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Bars

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m. AE, MC, V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 5/14, 21, Fred Barton in *Miss Gulch Returns;* singer Robin Lyon. 5/15, Keith Pascal. 5/16-19, 23-26, Karen Mason with Brian Lasser. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 5/14, 21, Dick Hyman. 5/15-19, Cyril Haynes. 5/20, Keith Macdonald. 5/22-26, Henry Francis. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. 5/14-6/9, *singer-pianist Richard Kaplan with Chris White on* bass, Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 5/14-16, 21-23, pianist Lee Musika. 5/17-20, Richard Shulman. AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calves liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannòli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: filet of red snapper steamed with fresh herbs, pan fried filet mignon with courgette squash in puff pastry and fresh thyme sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provençale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(I)** AE, CB, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

SUERKEN—27 Park Place, 267-6389. Casual. German-Seafood. Spcls: sauerbraten, schnitzel, fresh fish daily. Open Mon. 11:30-8, Tues.-Thurs. to 11:30 p.m., Fri. to 12:30 a.m., Sat. 12:30 p.m.-8:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. **(M)** AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker St., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

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JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, châteaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIRANDELLO—7 Washington Pl., at Mercer St., 260-3066. Casual. Northern Italian. Spcls: chicken cognac, veal chop, striped bass livornese. Res. sug. D only Mon.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, *paella Valenciana, chimichangas.* Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop finanziera, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

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Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

L PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

ARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

IAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

ARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American. Spcls: veal porterhouse, steak, chops, Dover sole. Res. sug. L Mon. -Fri. noon - 3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

BIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. *Spanish-Continental. Spcls: paella* Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

DANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTICCIO—447 Third Ave., bet. 30th-31st Sts., 679-2551. Casual. Northern Italian. Spcls: rotolo di pasta, scaloppine Elisa, pollo marengo. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

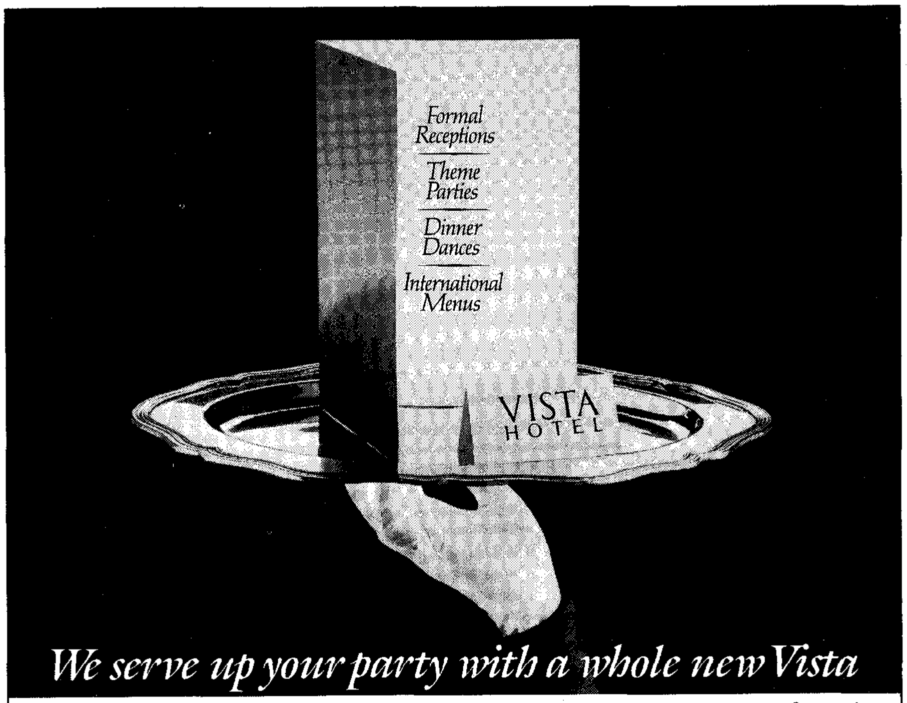
RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEASCAPES—202 E. 42nd St., 370-0098. Casual. Continental. Spcls: cappelli d'angel with seafood, shrimp and chipalatas, shrimp Imperial, steak. Res. sug. Open Mon.-Fri. 11 a.m.-midnight, Sat.-Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf



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spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced parking 5-midnight. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese. Spcls: lobster roll, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30 D Mon.-Sat. 5-midnight. Private parties for 20- Ent. Closed Sun. **(M)** AE, CB, DC, MC,

CAFE VERSAILLES—151 E. 50th St., 753-38 Jacket required. French-Continental. Spcls: v paillard, poitrine de chapon, coquilles St. Jacqu Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. E nightly. **(E)** AE, CB, DC, MC,

CITY LUCK—127 E. 54th St., 832-2350. Casu Cantonese. Spcl: song loong gai cube. Res. sug. Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-m night, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Va parking after 6. **(I)** AE, CB, DC, MC,

CRAWDADDY—45 E. 45th St., in the Roosevelt H tel, 687-1860. Casual. Continental-New Orlea Spcls: jambalaya, shrimp creole, oysters Rockefell Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. Mon.-Fri. 5:30-10. Private parties. Closed Sat.-S **(M)** AE, CB, DC, MC,

FOUR SEASONS—99 E. 52nd St., 754-9494. Dr opt. International. **Pool Room:** L Mon.-Fri. noo 2:30. D Mon.-Sat. 5-11:30. Complete pre-theater 5-6:30; after-theater D 10-11:30. Res. nec. Clos Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-F 7:30-11:30, desserts & cheese tray 10:30-midnig Reduced-rate parking from 6. Private parties in b rooms. Closed Sun. **(M-E)** AE, CB, DC, M

GIAMBELLI 50TH RISTORANTE—46 E. 50th S 688-2760. Dress opt. Northern Italian. Spcl: i ported scampi. Res. sug. L Mon.-Fri. noon-3. D Mo Fri. 3-midnight, Sat. noon-midnight. Valet parki from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC,

HUNAM—845 Second Ave., at 45th St., 687-747 Casual. Chinese. Spcls: beef, sea bass. Res. su Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to a.m. **(M)** AE, CB, D

IL MENESTRELLO—14 E. 52nd St., 421-7588. F mal. Northern Italian. Res. nec. L Mon.-Sat. noon- D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Su **(M)** AE, DC,

KING COLE RESTAURANT—2 E. 55th St., in t St. Regis-Sheraton Hotel, 753-4500. Dress o French-American. Res. nec. Open Mon.-Sat. 7 a. midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-S 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Coc tails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC,

LA BIBLIOTHEQUE—341 E. 43rd St., 661-575 Dress opt. French. Spcls: veal chop, poached salmo Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnig Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC,

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Fo mal. French. Spcl: côte de veau à la creme d'herb fraîches, le cassoulet du Chef Toulousain, bay sca lops sautées aux amandines. Res. nec. L Mon.-S noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Close Sun. **(M-E)** AE, CB, DC, MC,

LA RÉCOLTE—110 E. 49th St., 421-4389. Forma French. Spcls: bouillabaisse, breast of quail with ra sins, medaillons of venison with red and white win sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sa 6-11. Closed Sun. **(E)** AE, CB, DC, MC,

LAURENT—111 E. 56th St., 753-2729. Forma French-Continental. Spcl: duckling bigarade. Re nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Su from 5. Complete L. **(M-E)** AE, CB, D

LE BISTRO—827 Third Ave., bet. 50th & 51st St 759-8439/5933. Dress opt. French. Spcls: rack lamb, duckling montmorency, poached salmon ho landaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fr 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC,

LELLO RISTORANTE—65 E. 54th St., 751-155 Formal. Italian. Spcls: spaghettini primavera, petto pollo Valdostana, scaloppine Castellana. Res. sug. Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sa to 11. Closed Sun. **(M-E)** AE, CB, DC, MC,

LE PERIGORD—405 E. 52nd St., 755-6244. Forma French. Spcls: confit de canard, mignon de vea crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon Fri. 5:15-10:30, Sat. to 11. Complete L & D. Priva parties for 30. Closed Sun. **(E)** AE, CB, DC, MC,

LUTECE—249 E. 50th St., 752-2225. Formal. Frenc Spcls: escalope de saumon à la moutarde, rognons d veau au vin rouge, médaillons de veau aux morille Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-1 Closed Sun. **(E)** AE, CB, D

MARIANAS—986 Second Ave., bet. 52nd & 53r Sts., 759-4455. Dress opt. Seafood. Spcls: bouill baisse, fresh swordfish, salmon. Res. sug. L Mon.-Fr noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC,

MAUDE'S—Lexington Ave. & 51st St., 753-151 Casual. American-Continental. Spcls: angel ha pasta with broccoli & shrimp, prime ribs, scallop

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MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern-Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.

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43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-51 Casual. French. Spcls: duck Normande, côte de ve aux chanterelles. Res. sug. L daily noon-3. D Mo Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC,

FRERE JACQUES—151 W. 48th St., 575-18 Dress opt. French. Res. sug. L Mon.-Sat. noon-3. Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount pa ing after 5:30. Closed Sun. **(I-M)** AE,

GEORGES REY—60 W. 55th St., 245-6764. Casu French. Spcls: duckling, crêpes maison, steam vegetables, poached fish fillet. Res. sug. L Mon.- noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC,

HO HO—131 W. 50th St., 246-3256. Casual. Clas Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Su Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC,

HURLEY'S—1240 Ave. of Americas, at 49th 765-8981. Dress opt. American. Spcls: steak, fre seafood. Res. sug. Open daily noon-midnight. **(M** AE, CB, DC, MC,

ITALIAN PAVILION—24 W. 55th St., 753-729 586-5950. Jacket required. Italian-Continent Spcls: veal chop Pavilion, steak Pavilion, picc Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-S 5:30-11. Complete L & D. Private parties. Clos Sun. **(M)** AE, CB, DC, MC,

JACK'S EPICURE—344 W. 46th St., 581-344 Casual. French-Northern Italian. Spcls: baked clan chicken rollatine with fettuccine, fresh seafood. R sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11. Co plete D. Closed Sun. **(M)** AE, CB, DC, MC,

JOES PIER 52—163 W. 52nd St., 245-6652. Casu Spcls: stone crab claws, seafood, steak. Res. su Open daily 11 a.m.-2 a.m. Prix fixe L daily noon- Ent. nightly. **(M)** AE, CB, DC, MC,

LA BONNE SOUPE—48 W. 55th St., 586-765 Casual. French bistro. Spcls: French hamburg omelettes, fresh fish, chocolate fondue. Open da 11:30 a.m.-midnight. **(I)** A

LA CRÊPE CAFE—57 W. 56th St., 247-113 Casual. French. Spcls: crêpes, veal marengo, boe bourguignonne. Res. sug. Open Sun.-Thurs. 11: a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Su 11:30-4:30. **(I)** AE, CB, DC, MC,

LA GRILLADE—845 Eighth Ave., at 51st S 265-1610. Casual. French. Spcls: 7 varieties of fis roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & **(M)** AE, DC, MC,

LA RIVAGE—340 W. 46th St., 765-7374. Casu French. Spcls: coquilles St. Jacques, shrimp maiso veal scaloppine. Res. nec. L Mon.-Sat. noon-3. Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Su **(M)** AE, MC,

LES PYRENEES—251 W. 51st St., 246-004 246-0373. Dress opt. French. Spcl: coquilles Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sa 5-midnight. Spec. pre-theater D 5-9. Closed Su **(I-M)** AE, CB, DC, MC,

LE VERT-GALANT—109 W. 46th St., 382-002 Jacket required. French. Spcls: onion soup, rock co nish hen, côtes de veau farci, Maurice's speci cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M** AE, CB, DC, MC,

PATSY'S—236 W. 56th St., 247-3491/247-349 Jacket required. Italian. Spcls: veal rollatine marsal spendino Romano. Open Tues.-Thurs., Sun. noo 10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC,

PONGSRI THAI—244 W. 48th St., 582-339 Casual. Thai. Spcls: pla lai peck, beef saté, mee kra Open daily noon-midnight. **(I)** AE, DC, MC,

RAGA—57 W. 48th St., 757-3450. Casual. India Spcls: lobster malbar, gosht vindaloo, murgh k tikke. Res. sug. L Mon.-Fri. noon-3. D dail 5:30-11:15. Pre-theater & post-theater D. Ent. Mon Sat. **(M)** AE, CB, DC, MC,

RAINBOW ROOM—30 Rockefeller Plaza, 65t floor of RCA building, 757-9090. Jacket & tie r quired. French-Italian. Res. sug. Cocktails Mon.-Fr from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-1 (open till midnight), Tues.-Sat. to 11:30 (open till a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Su 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri Sat. 8-2 a.m., Sun. 6-midnight. Music charge after **(M). Rainbow Grill:** Jacket required. Redesigne nightclub offering French-Italian menu. Res. sug. Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Show Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC,

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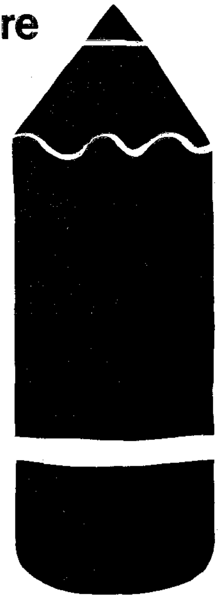

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ern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

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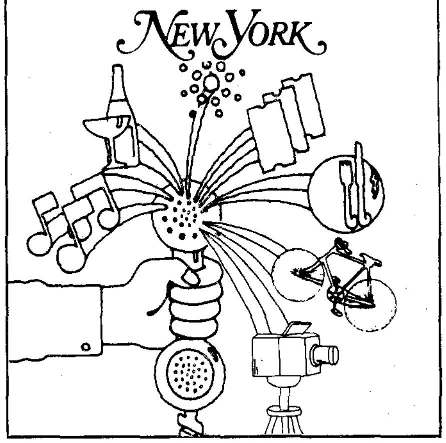

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LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Jazz Wed. from 9. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon -Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & ti required. French-Cuisine Maximin. Spcls· petite timbale de pâtes fraîches à la langouste rose, filet de ba aux poireaux et aux truffes. Res. nec. D Mon.-Sat 7-midnight. Private parties for 150. Complete D Closed Sun. **(E)** AE, CB, DC, MC, V

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983 Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri. Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V

AMERICAN STANHOPE—Fifth Ave., at 81st St. 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon. Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11 **The Terrace:** L daily noon-3. Drinks till 11 p.m. **Rec Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French Spcls: striped bass in phyllo, herbed rack of lamb couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards

CAFE SAN MARTIN—1458 First Ave., at 76th St. 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

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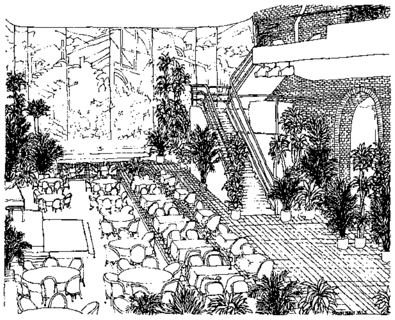

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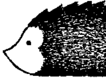

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MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: *soft shell crabs, roast Long Island duckling,* filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: *grilled butterflied leg of lamb with shallot butter,* shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—*Avery Fisher Hall, Lincoln Ctr.,* 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAFÉ LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. **(M)** AE, MC, V.

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CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood. Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal français, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

LITTLE KING—Bayside, 39-31 Bell Blvd., 631-7474. Casual. Continental. Spcls: hamburgers, french onion soup, steak tid-bits, 90 imported & domestic beers. 30 imported and domestic wines & coffees. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 2 a.m., Sun. 4-11. **(I)** AE, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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0/WNCN—Hoiby:
ter Eden (London Sym
ch/Foster).
**6/WQXR-AM/FM—
eber:** Concertino in e
Horn & Orch, Op. 45
arboteu, Bamberg Sym
ch/Guschlbauer).
**0/WNCN—
hubert:** Allegretto in
Arrau).
**0/WNYC—
ompou:** Trois
riations (Huybregts).
**6/WQXR-AM/FM—
rcell:** Fantasia #7 in
(Ulsamer Collegium).
0/WNCN—Various:
strumental Works of
e Dutch Renaissance
arly Music Consort of
ndon/Munrow).
NYC—Diamond:
ring Qt #4
eaux-Arts Qt).
**06/WQXR-AM/FM—
haikovsky:** Piano Cto
2 in G, Op. 44
ersenbaum, French
at'l. Radio-Television
rch/Martinon).
00/WNCN—Corelli:
riations on "La
llia" for Recorder &
ontinuo (Bruggen,
lsma, Leonhardt).
**:00/WNCN—
chubert:** Rosamunde,
p. 26 (Procter,
ilversum Radio Choir,
msterdam
oncertgebouw Orch/
aitink).

Thurs., May 17

**06/WQXR-AM/FM—
travinsky:** Petrouchka
hiladelphia Orch/
uti).
00/WNCN—Vivaldi:
to for Flute in D, Op.
, #3 (M. Petri, Acad.
St. Martin/I. Brown).
**06/WQXR-AM/FM—
oler:** Fandango
ipnis).
**00/WNCN—C.P.E.
ach:** Sym in C (Acad.
Ancient Music/
ogwood).
00/WNYC—Francaix:
5 Children's Portraits
om Renoir (Alstadter,
herman).
**:06/WQXR-AM/FM—
ach:** Trio Sonata in G
ampal, Stern, Ritter,
arnas).
:00/WNCN—Schein:
anchetto Musicale:
uite #3 in A
ollegium Terpsichore/
eumeyer).
NYC—Ravel:
heherazade (Hendricks,
wing, Hadley, Thomas,
os Angeles Phil/Rattle).
**:06/WQXR-AM/FM—
odrigo:** Cto Madrigal
or 2 Guitars & Orch
Moreno, Mariotti,
ondon Sym Orch/
atiz).

**9:00/WNCN—
Schubert:** March in E
(Kalichstein). Recorded
live at Carnegie Hall.
**10:00/WNYC—
Ravel-Salzedo:**
Sonatine en trio
(Orpheus Trio).

Fri., May 18

**2:06/WQXR-AM/FM—
Schubert:** Qt #14 in d
(Juilliard Qt).
**3:00/WNCN—
Prokofiev:** Sonata for
Violin & Piano #2 in D,
Op. 94 (Wilkomirska,
Schein).
**4:06/WQXR-AM/FM—
Scarlatti:** The
Good-Humored Ladies,
Suite (Concert Arts
Orch/Irving).
6:00/WNCN—Susato:
Suite for Brass (Philip
Jones Brass Ensemble).
7:00/WNYC—Opera
Box: The Art of Richard
Crooks.
**7:06/WQXR-AM/FM—
Haydn:** Horn Cto #1 in
D (Smith, Philharmonia
Virtuosi of New York/
Kapp).
8:00/WNCN—Vivaldi:
Cto for Flute in F, Op.
10, #5 (M. Petri, Acad.
of St. Martin/I. Bown).
WNYC—Dello Joio: A
Jubilant Song (U.S. Navy
Sea Chanters).
**8:06/WQXR-AM/FM—
Tchaikovsky:** Serenade
in C for Strings (Berlin
Phil/Karajan).
**9:00/WNCN—
Telemann:** Cantata "Ihr
Volker, hort" (Trakas,
Blier, Robison, Thomas).
**9:06/WQXR-AM/FM—
Smetana:** Ma Vlast
(Detroit Sym Orch/
Berglund).
9:30/WNYC—Holst:
Songs and Part Songs (I.
Holst).

Sat., May 19

**10:00 a.m./WNCN—
Mozart:** Qt #1 in G
(Quartetto Italiano).
10:06 a.m./WQXR-AM/FM—Vitali:
Sinfonia for 2 Trumpets
(Andre, Lagorce,
Instrumental Ensemble
of Bologna/Gotti).
**12:00/WNYC—
Schubert:** Trio in B-Flat
(Juilliard String Qt).
**12:06/WQXR-AM/FM
—MacDowell:** Sea
Pieces, Op. 55 (Fierro).
2:00/WNCN—Dvorak:
Cto for Violin in a, Op.
53 (Zazofsky, Berlin Phil
Orch/Tennstedt).
**2:06/WQXR-AM/FM—
Puccini:** La Boheme
(Cotrubas, Ciannella,
Raftery, Hong,
Washington, Galbraith,
Chicago Lyric Opera/
Navarro).
4:00/WNCN—Tomas:
Cto for Trumpet
(Thibaud, English
Chamber Orch/
Constant).
**6:06/WQXR-AM/FM—
Debussy:** Danse
(L'Orch de la Suisse
Romande/Ansermet).
7:00/WNCN—Wagner:
Die Feen: Ada's Scene
and Aria (Nilsson,
London Sym Orch/
Davis).
**8:06/WQXR-AM/FM—
Mendelssohn:** Qt #2
in a, Op. 13 (Juilliard
String Qt).
9:00/WKCR—Opera
Topics: Report on the
1963 International
Singing Competition
in Vercelli, Italy.
WNCN—Mussorgsky:
Boris Godounov
(Arkhipova, Ivanosky,
Petrov, Bolshoi Theater
Choir & Orch/
Pashayev).
**9:06/WQXR-AM/FM—
Brahms:** Piano Cto #2
(Gutierrez, Cleveland
Orch/Masur).
9:30/WKCR—Verdi: Il
Trovatori (Caballe).

Sun., May 20

**10:00 a.m./WNCN—
Gluck:** Orfeo ed
Euridice: Dance of the
Blessed Spirits (Rampal,
Tokyo Concert Orch/
Yamaoka).
WNYC—Scriabin:
Fantasia in a (Zhukov).
10:06 a.m./WQXR-AM/FM—Boccherini:
Sym #6 in A, Op. 12
(New Phil Orch/
Leppard).
12:00/WNYC—Bach:
Trio Sonata for Flute,
Violin & Continuo in C
(Perlman, Chamber
Music Society of Lincoln
Center).
**1:00/WNCN—
Gershwin:** Nocturne (for
Lily Pons) (World
Premiere) (Dichter,
Chicago Sym Orch/
Thomas).
**3:06/WQXR-AM/FM—
Webern:** 6 Pieces for
Orch, Op. 6 (Perahia,
New York Phil/Mehta).
4:00/WNCN—Berlioz:
Symphonie Fantastique,
Op. 14 (Cleveland
Orch/Maazel).
6:00/WNYC—Rubin:
Variations on a Song of
the French Revolution
(Ensemble
Kontrapunkte/
Keuschnig).
7:00/WNCN—Satie:
Gymnopedie #1 (Fried,
Sussman).
8:00/WNYC—Handel:
Cto a due cori #1 in
B-Flat (Holliger,
Minnesota Orch/
Leppard).
**8:06/WQXR-AM/FM—
Verdi:** Alzira (Cotrubas,
Araiza, Bruson, Munich
Radio Orch/Gardelli).
10:00/WNCN—Foote:
A Night Piece (Gold,
Alard Qt).
WNYC—Reich: Music
for 18 Musicians (Reich
& Musicians).

Mon., May 21

**2:06/WQXR-AM/FM—
Dvorak:** Sym #6 in C,
Op. 60 (Berlin Phil
Orch/Kubelik).
3:00/WNCN—Walton:
Orb and Sceptre
(London Phil Orch/
Boult).
**4:06/WQXR-AM/FM—
Mozart:** Sym #23 in D
(Mainz Chamber Orch/
Kehr).
5:00/WNCN—Bach:
Cto for 4 Harpsichords
in a (Malcolm, Aveling,
Parsons, Preston, English
Chamber Orch/
Leppard).
**6:30/WNYC—
Surinach:** Trois
chansons et danses
espagnoles (de
Larrocha).
**7:06/WQXR-AM/FM—
Franck:** Symphonic
Variations (Ciccolini,
Orch de Liege/Strauss).
8:00/WNCN—Bach:
Cantata "Ein Feste
Burg" (Mathis, T.
Schmidt, Schreier,
Fischer-Dieskau, Munich
Bach Choir & Orch/
Richter).
WNYC—Rorem: A
Quiet Afternoon (Miller).
**8:06/WQXR-AM/FM—
Tchaikovsky:** Polonaise
from Eugene Onegin
(Orch of the Royal
Opera House, Covent
Garden/Davis).
9:00/WNCN—Chopin:
Ballade #1 in g, Op. 23
(Magaloff). Recorded at
the 92nd Street Y.
**9:06/WQXR-AM/FM—
Mahler:** Das Klagende
Lied (Hinds, Rendall,
Hynninen, Tanglewood
Festival Chorus/Ozawa).
10:00/WNYC—Varese:
Integrales (Mehta).

Tues., May 22

**3:00/WNCN—
Telemann:** Cto for
Recorder in F (Pehrsson,
Drottningholms Baroque
Ensemble).
WNYC—Music by
Harold **Shapero.**
**4:06/WQXR-AM/FM—
Beethoven:** Six
Variations in F on an
Original Theme
(Richter).
5:00/WNCN—Poulenc:
Sonata for Flute & Piano
(Fried, O'Riley).
**6:30/WNYC—
Carpenter:** Skyscrapers
(Zallinger).
7:00/WNCN—Wagner:
Tristan and Isolde: Love
Duet; Lieder (Melchior,
London Sym Orch/
Coates).
**7:06/WQXR-AM/FM—
Rameau:** Pieces de
Clavecin for Clarinet,
Cello & Piano
(Montagnana Trio).
8:00/WNCN—Bach:
Cto for 2 Violins in d
(Mutter, Accardo,
English Chamber Orch/
Accardo).
WNYC—Schubert: Qnt
in C (Sylvester,
Endellion String Qt).
**8:06/WQXR-AM/FM—
Haydn:** Sym #19 in C
(Bournemouth
Sinfonietta/Farberman).
9:00/WNCN—Picker:
Sym (San Francisco
Sym/de Waart).
10:00/WNYC—Spanish
Medieval Music (Trio
Live Oak).

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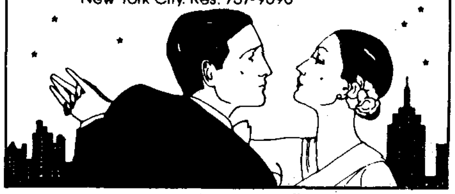

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
11 I Dream of Jeannie
H Thu/Hoober-Bloob Highway
Fri/**Movie:** Oliver Twist
S Thu/**Movie:** Manny's Orphans
Fri/**Movie:** Dusty
Mon/**Movie:** Jack the Giant Killer
Tue/**Movie:** Oliver Twist

6:15
H Mon/ **Movie:** Gizmo!

6:30
2 4 News
5 Popeye
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Wed/The Gymnast
Thu/**Movie:** Author! Author!
Tue/Peter No Tail

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Josie & the Pussycats
S Wed/**Movie:** Falcon's Gold

7:30
5 Bugs and Porky
11 Superfriends
H Wed/Fraggle Rock
Fri/Wonder of It All
Mon/**Special:** Henry Fonda: The Man and His Movies
S Tue/**Movie:** Brainstorm

8:00
5 Woody Woodpecker
9 Civic Programming
11 Wed-Fri/Scooby Doo
Mon, Tue/G.I. Joe: A Real American Hero
H Wed/**Movie:** Lone Wolf McQuade
Tue/**Movie:** Twilight Zone—The Movie
S Thu/**Movie:** Jack the Giant Killer
Fri/**Movie:** Love at First Bite
Mon/An Occurence at Owl Creek Bridge

8:30
5 Flintstones
9 Straight Talk
11 Pink Panther
H Thu/**Movie:** And Now for Something Completely Different
Mon/**Movie:** Blue Skies Again
S Wed/Barry Manilow
Mon/Star Spangled Country Party

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster
H Fri/Culture Club
W Wed/**Movie:** Jinxed
Thu/**Movie:** Running Wild
Fri/**Movie:** War Games
Mon/**Movie:** Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean
Tue/**Movie:** Twilight Zone—The Movie

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Munsters

10:00
2 $25,000 Pyramid
4 Facts of Life
5 I Love Lucy
9 Romper Room
11 Civic Programming
H Wed/**Movie:** War Games (cc)
Thu/**Movie:** The Grey Fox
Fri/**Movie:** Blue Skies Again
Mon/**Movie:** Author! Author!
Tue/**Movie:** Tootsie (cc)
S Wed/**Movie:** Andy Hardy Comes Home
Thu/**Movie:** The Mating Game
Fri/**Movie:** Dream Wife
Mon/**Movie:** Ask Any Girl
Tue/**Movie:** The Americanization of Emily

10:30
2 Press Your Luck
4 Sale of the Century
5 All in the Family
7 Woman to Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel of Fortune
5 Breakaway
7 Benson
9 Family
11 Magic Garden
W Public Affairs

11:30
4 Dream House
7 Loving
11 News
H Thu/Consumer Reports
Fri/**Movie:** My Fair Lady
S Wed/**Movie:** Firefox (cc)

12 **NOON**
2 Tattletales
4 Hot Potato
5 Midday
7 Family Feud
9 News
11 Wed/**Movie:** The Fighting Kentuckian (1949). John Wayne.
Thu/**Movie:** Flame of the Barbary Coast (1945). John Wayne.
Fri/**Movie:** Donovan's Reef (1963). John Wayne.
Mon/**Movie:** The Dirty Game (1966). Henry Fonda.
Tue/**Movie:** The Ipcress File (1965). Michael Caine.
H Wed/**Movie:** Local Hero
Thu/**Movie:** Mother Lode
Mon/**Movie:** Gizmo!
Tue/**Movie:** And Now for Something Completely Different
S Thu/**Movie:** You Can't Take It With You
Fri/Star Spangled Country Party
Mon/**Movie:** Twilight Zone—The Movie
Tue/**Movie:** Falcon's Gold
W Wed/**Movie:** Foxtrot
Thu/**Movie:** Deathtrap
Fri/**Movie:** Eyes of the Amaryllis
Mon/**Movie:** Cry the Beloved Country
Tue/**Movie:** Two Solitudes

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** Congratulations, It's a Boy! (1971). Bill Bixby.
Thu/**Movie:** But I Don't Want to Get Married (1970). Herschel Bernardi.
Fri/**Movie:** Wake Me When the War's Over (1969). Ken Berry.
Mon/**Movie:** East of Kilimanjaro (1962). Marshall Thompson.
Tue/**Movie:** Arena (1953). Gig Young.

1:30
2 As the World Turns
H Mon/**Special:** Henry Fonda: The Man and His Movies
Tue/**Movie:** Wild Horse Hank
W Wed/**Movie:** Bonds Are Forever

1:35
W Fri/**Movie:** Coming Soon

1:40
W Mon/**Movie:** Foxtrot

2:00
4 Another World
5 News
7 One Life to Live
11 Newlywed Game
H Wed/**Movie:** Tootsie (cc)
Thu/**Movie:** Twilight Zone—The Movie
S Wed/An Occurence at Owl Creek Bridge
Fri/**Movie:** Oh, God!
Mon/**Movie:** Firefox (cc)
Tue/**Movie:** Dream Wife
W Thu/**Movie:** Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean
Tue/**Movie:** Same Time, Next Year

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of
H Fri/**Movie:** Brainstorm
Mon/**Movie:** The Grey Fox
S Wed/**Movie:** Falcon's Gold
Thu/**Movie:** Dusty
W Wed/**Movie:** The Front
Fri/**Movie:** Same Time, Next Year

3:00
2 Guiding Light
4 Match Game/ Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 The Saint
11 Jackson Five
H Tue/**Movie:** Local Hero

3:15
W Mon/**Movie:** Lianna

3:30
5 Woody and Bugs
11 Scooby Doo

4:00
2 Rockford Files
4 Love Connection
5 He-Man and the Masters of the Universe
7 Edge of Night
9 Channel 9's Great Record Album Collection
11 Battle of the Planets
13 Sesame Street (cc)
H Wed/Peter No Tail
Thu/Video Jukebo
Mon/**Movie:** Olive Twist
S Wed/**Movie:** Manny's Orphans
Thu/**Movie:** Jack t Giant Killer
Fri/**Movie:** Where the Lilies Bloom
Tue/**Movie:** Tom Sawyer
W Thu/Sports Special
Tue/**Movie:** Eyes o the Amaryllis

4:15
W Wed/**Movie:** The Case Against Ferro

4:30
4 People's Court
5 Batman
7 New York Style
9 Wed/**Movie:** The Attic (1980). Carrie Snodgress, Ray Millan
Thu/**Movie:** W (1974). Twiggy.
Fri/**Movie:** The Eliminator (1981). Stev Railsback.
Mon/**Movie:** The Uncanny (1978). Peter Cushing.
Tue/**Movie:** Tales o the Unexpected (1978) Lloyd Bridges.
11 Happy Days Again
H Thu/Stoned
Fri/Fraggle Rock
S Mon/**Movie:** Oliver Twist
W Thu/**Movie:** Poltergeist
Fri/Bill Cosby

5:00
2 4 7 News
5 Charlie's Angels
11 Little House on the Prairie
13 Mister Rogers
H Fri/National Geographic Specials
Tue/The Gymnast
W Mon/**Movie:** Edge of the City

5:30
13 3-2-1 Contact (cc)
H Wed/Fraggle Rock
Thu/**Movie:** Author Author!
Mon/Hoober-Bloob Highway
S Wed/**Movie:** Firefox (cc)

5:45
W Tue/**Movie:** Giustin

Evening, May 16-18 and 21-22

Wed., May 16

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents
H **Movie:** Lone Wolf McQuade

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Last Chance Garage (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Andre Watts and the Indianapolis Symphony
W **Movie:** The Blackboard Jungle

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report

8:00
2 **Movie:** Kim (1984). Peter O'Toole, Ravi Sheth. Rudyard Kipling's tale of an orphan boy's adventures in the marketplaces and roadways of British-ruled India.
4 Real People
5 PM Magazine
7 Fall Guy
9 News 9: Prime Time
11 **Special:** Frank Sinatra: Concert for America
13 In Concert at the Met: A Century of the Performing Arts
21 I Can Jump Puddle
H **Movie:** WarGames (
N **Movie:** Fitzcarraldo
S **Movie:** Falcon's Gold

8:30
5 Carol Burnett
9 **Movie:** Rattlers (1976). Sam Chew, Elizabeth Chauvet. "Jaws" on sand.

Neighborhoods: The
nx

0
Facts of Life
Merv Griffin
Movie: The Return of
rcus Welby, M.D.
84). Robert Young,
lena Verdugo.
Monty Python
Last Chance Garage
Movie: Lianna

0
Double Trouble
Fawlty Towers
Are You Listening?

5
Bizarre (cc)

:00
St. Elsewhere
11 News
New Jersey People
Top Secret Life of
gar Briggs
National Geographic
ecials
Five American Guns
Movie: Carry On,
mannuelle

:30
Nine on New Jersey
News
The Fall and Rise of
ginald Perrin

:00
4 7 News
Taxi
Best of Saturday
ght
Odd Couple
Masterpiece Theatre:
ncy Astor (cc)
International Edition
Movie: Tootsie (cc)
Movie: Othello
Movie: The Front

:30
Police Story
Tonight
Starsky and Hutch
Nightline
Hawaii Five-O
Honeymooners
Latenight America
Movie: *Still Smokin'*

MIDNIGHT
Eye on Hollywood
Star Trek

:30
Movie: Stunt Seven
979). Elke Sommer,
atrick Macnee.
David Letterman
Thicke of the Night
Entertainment
night
Laugh-In
Superstars of Sex

00
Movie: El Greco
966). Mel Ferrer,
sanna Schiaffino.
The Saint
Twilight Zone
Movie: The Thing

05
Barry Manilow

30
Mary Tyler Moore
News
The Invincible Mr.
israeli

00
News
Mary Tyler Moore
Movie: The Outside
an (1973). Roy
cheider, Ann-Margret.
Joe Franklin
Movie: Blondie
akes a Vacation (1939).
enny Singleton, Arthur
ake.

2:30
4 Mary Tyler Moore

2:35
S **Movie:** Superchick

2:55
H **Movie:** Lone Wolf McQuade

3:00
4 Bob Newhart
9 **Movie:** The Ghost Breakers (1940). Bob Hope, Paulette Goddard.
W **Movie:** Dynamite Chicken

3:30
4 Bob Newhart
11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley

4:10
S **Movie:** Carry On, Emmannuelle

4:30
4 More Real People
9 News
11 Abbott & Costello

4:45
H Murder: No Apparent Motive

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., May 17

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Computer Chronicles
31 *McLaughlin Group*
S **Movie:** Twilight Zone —The Movie

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Good Morning Blues
W **Movie:** Edge of the City

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
H Consumer Reports

8:00
2 Magnum, P.I.
4 Gimme a Break
5 PM Magazine
7 **Movie:** From Russia With Love (1963). Sean Connery, Robert Shaw. (cc)

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SOLUTIONS TO LAST WEEK'S PUZZLES

P	I	N	N	A	C	E	S		T	A	L	E	N	T
A		A		P		N				V		M		H
C	O	N	G	R	E	V	E		H	O	N	O	U	R
K		I		I		I		W		I		T		O
E	A	S	E	L		S	P	I	N	D	R	I	F	T
T		M		F		A		N				O		T
			L	O	N	G	I	T	U	D	I	N	A	L
I		S		O		E		E		R		S		E
C	A	T	T	L	E	M	A	R	K	E	T			
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9 News 9: Prime Time
11 **Movie:** The Prisoner of Zenda (1979). Peter Sellers.
13 Innovation
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Wild Horse Hank
N **Movie:** On the Town
S **Movie:** You Can't Take It With You

8:30
4 Family Ties
5 Carol Burnett
9 **Movie:** Robin and Marian (1975). Sean Connery, Audrey Hepburn. The former lovers, now middle-aged, rekindle their love.
13 Bits and Bytes
21 State of the Arts
31 Music Video Party
W Beat Club

9:00
2 **Special:** 1984 Miss U.S.A. Pageant
4 Cheers
5 Merv Griffin
13 Mystery! Shades of Darkness (cc)
21 Great Railway Journeys of the World
31 Weapons in Space
W **Movie:** Humongous

9:30
4 Duck Factory
H Video Jukebox

10:00
4 Hill Street Blues
5 11 News
7 20/20
13 Frontline (cc)
21 Long Island Speak-Out
H **Movie:** A Time to Die
N Punishment #10
S **Movie:** The Seduction

10:30
11 News

10:35
W Richard Brown

11:00
2 4 7 News
5 Taxi
9 Best of Saturday Night
11 Odd Couple
13 Dixieland Jazz From New Orleans
21 Long Island Week
W **Movie:** The Secret Dreams of Mona Q

11:30
2 Trapper John, M.D.
4 Tonight
5 Starsky and Hutch
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight America
H Not *Necessarily* the News

12 **MIDNIGHT**
7 Eye on Hollywood
9 How the West was Won
11 Star Trek
H **Movie:** Twilight Zone—The Movie
N **Movie:** We of the Never Never
S **Movie:** Twilight Zone—The Movie

12:30
2 **Movie:** The $5.20 an Hour Dream (1980). Linda Lavin, Richard Jaeckel.
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
W **Movie:** Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean

1:00
7 **Movie:** Try to Catch a Saint (1975). Susan Clark, Vera Miles.
9 The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News

1:45
S **Movie:** Vice Squad

1:50
H **Movie:** And Now for Something Completely Different

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Paper Lion (1968). Alan Alda, Lauren Hutton.
9 Joe Franklin
11 **Movie:** Blondie on a Budget (1940). Penny Singleton, Arthur Lake.

2:30
4 Mary Tyler Moore
W **Movie:** Poltergeist

3:00
4 Bob Newhart
9 **Movie:** Call of the Wild (1935). Clark Gable, Jack Oakie.

3:30
4 Bob Newhart
11 One Step Beyond
H **Movie:** Britannia Hospital
S **Movie:** Lenny

4:00
4 Here's Lucy
11 Life of Riley

4:30
4 More Real People
9 News
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography
H John Paragon

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
H Not *Necessarily* the News

Fri., May 18

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Victory Garden
H **Special:** Henry Fonda: The Man and His Movies
S **Movie:** Love at First Bite

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Grace Bumbry and Shirley Verrett in Concert at Covent Garden
H Culture Club
W **Movie:** WarGames

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report

8:00
2 Dukes of Hazzard
4 The Master
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 **Baseball:** Yankees vs. California Angels
13 Washington Week in Review
21 Strokes of Genius
H **Movie:** Blue Skies Again
N **Movie:** The Beggar's Opera
S **Movie:** Porky's

8:30
5 Healthbeat Magazine
7 Webster
9 **Movie:** Tidal Wave (1975). Lorne Greene, Marvin Miller.
13 Wall $treet Week
31 Eye On Dance

9:00
2 Dallas
4 **Movie:** Dressed to Kill (1980). Michael Caine, Nancy Allen. Thriller of a psychotic killer pursuing a young woman who's determined to get him first.
5 Merv Griffin
7 Blue Thunder
13 Inside Story
21 **Movie:** Cyrano de Bergerac (1950). Jose Ferrer.
31 Your Children, Our Children
W **Movie:** Some Kind of Hero

9:30
13 Enterprise (cc)
31 Masterpiece Theatre: Nancy Astor
H **Movie:** Split Image

10:00
2 Falcon Crest
5 News
7 Matt Houston (cc)
9 **Baseball:** Mets vs San Diego Padres
13 Quest II
N **Movie:** Threepenny Opera
S **Movie:** Zapped!

10:30
11 News
31 Music Video Party

10:40
W Beat Club

11:00
2 4 7 11 News
5 Taxi
13 **Movie:** Another Part of the Forest (1948). Fredric March.
21 Sneak Previews
W Leonard Report

11:30
2 **Basketball:** N.B.A Playoff Game
4 Tonight
5 Starsky and Hutch
7 Nightline
11 Odd Couple
21 Latenight America
H **Movie:** Brainstorm
W **Movie:** It's Called Murder

11:45
S Rock of the '80s

12 **MIDNIGHT**
7 Eye on Hollywood
11 Honeymooners
N **Movie:** The Honeymoon Killers

12:30
4 Friday Night Videos
5 Thicke of the Night
7 New York Hot Tracks
9 Laugh-In
11 Star Trek

12:45
S **Movie:** The Hunger

1:00
9 The Saint

1:20
H More Unexpurgated Benny Hill

1:30
11 News
W Steve Miller

1:45
2 **Movie:** Catch-22 (1970). Alan Arkin.

2:00
4 Mary Tyler Moore
5 Soul Train
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:20
H **Special:** Henry Fonda: The Man and His Movies

2:30
4 Mary Tyler Moore
7 **Movie:** Journey From Darkness (1975). Jack Warden, Kay Lenz.
S **Movie:** Nana
W **Movie:** Fast-Walking

3:00
4 Mary Tyler Moore
5 America's Top Ten
9 **Movie:** Machine Gun Kelly (1958). Charles Bronson, Susan Cabot.
11 **Movie:** Intermezzo (1939). Ingrid Bergman, Leslie Howard.

3:20
H **Movie:** Blue Skies Again

3:30
4 Bob Newhart
5 **Movie:** Satan's Cheerleaders (1979). Yvonne de Carlo.

3:59
2 **Movie:** Death Sentence (1974). Cloris Leachman.

4:00
4 Bob Newhart

4:05
S Star Spangled Country Party

4:30
4 Here's Lucy
9 News
11 Abbott & Costello

5:00
4 Here's Lucy
9 News
11 Biography
H Culture Culb

5:30
2 Newsmakers
4 More Real People
9 **Movie:** Miranda (1948). Glynis Johns.
11 Insight
S Rock of the '80s

Mon., May 21

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Great Outdoors (cc)
31 All About TV
H **Movie:** Blue Skies Again
S Star Spangled Country Party

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Rod and Reel
31 News From City Hall Comment
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Humancare Today
W **Movie:** Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock
S An Occurence at Owl Creek Bridge

8:00
2 Scarecrow and Mrs. King
4 **Movie:** The First Olympics—Athens 1896 (1984). David Ogden Stiers, Louis Jourdan. Part 2 (Part 1, Sun., May 20, 8 p.m.).
5 PM Magazine
7 **Special:** Life's Most Embarrassing Moments
9 News 9: Prime Time
11 **Movie:** Off the Minnesota Strip (1980). Mare Winningham, Hal Holbrook.
13 Great Performances: The Regard of Flight. A delightful look at the "Theatre" through song. dance, and mime.
21 Jacques Cousteau
31 Opening Night
H Not *Necessarily* the News
N **Movie:** A Night in Casablanca
S **Movie:** Twilight Zone—The Movie

8:30
5 Carol Burnett
9 **Movie:** Papillon (1973). Steve McQueen, Dustin Hoffman. An imprisoned man attempts to escape from Devil's Island.
31 Apartheid: 20th Century Slavery
H **Movie:** Tin Man

9:00
2 One Day at a Time
5 Merv Griffin
7 **Movie:** The Mystic Warrior (1984). Robert Beltran, Nick Ramus. Part 2 (Part 1, Sun., Ma 20, 8 p.m.). (cc)
13 **Special:** Ben Kingsley as Edmund Kean. Presentation of the renowned 19th-Century actor's lif
21 Nature of Things (cc)
31 Cityscope
W **Movie:** Dynamite Chicken

9:30
2 Newhart
31 Do It Yourself

10:00
2 Cagney & Lacey
5 11 News
13 A Taste of China
21 **Special:** Ben Kingsley as Edmund Kean (See channel 13, p.m.)
31 German Professiona Soccer
N **Movie:** On the Tow
S Miss Pat Collins

10:10
H **Movie:** The Grey Fox

10:15
W Making of Tootsie

10:30
11 News
13 Land of the Dragon

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 Quest II
21 Tony Brown's Journa
S **Movie:** Superchick
W **Movie:** Puss 'n' Boo

11:30
2 Hart to Hart
4 Best of Carson
5 Starsky and Hutch
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

11:45
H **Movie:** The Thing

12 **MIDNIGHT**
7 Eye on Hollywood
11 Star Trek
N **Movie:** Smithereens

12:30
2 Columbo
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
9 Laugh-In
W Bill Cosby

12:40
S **Movie:** Lenny

1:00
7 **Movie:** Outrage (1973). Robert Culp.
9 The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News

1:40
H **Movie:** Blue Skies Again

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 **Movie:** Look Back i Darkness (1975). Bradford Dillman.

2:30
4 Mary Tyler Moore
5 Best of Midday
W **Movie:** Cry the Beloved Country

40
Movie: Firefox (cc)

00
Bob Newhart
Movie: The Falcon's libi (1946). Tom onway, Jane Greer.

3:15
H **Movie:** Author! Author!

:30
Here's Lucy
Off the Set
One Step Beyond

00
Here's Lucy
Life of Riley

30
More Real People
News
Abbott & Costello

50
Miss Pat Collins

00
20-Minute Workout
News
Biography

10
Special: Henry nda: The Man and His ovies

30
Health Field
Morning Stretch
Joe Franklin
News

Tue., May 22

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Magic of Oil Painting III
31 World Chronicle
H **Movie:** Twilight Zone —The Movie
S **Movie:** Brainstorm

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Magic of Oil Painting IV
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Priorities of Black Women in the '80s
W **Movie:** Something of Value

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal

8:00
2 American Parade
4 A-Team
5 PM Magazine
7 **Special:** America's Funniest Foul-Ups (cc)
9 News 9: Prime Time
11 **Movie:** Magnum Force (1973). Clint Eastwood, Hal Holbrook.
13 Nova (cc)
21 The Pallisers
31 Getting Over
H Philip Marlowe, Private Eye
N **Movie:** Punishment #10
S Paper Chase

8:30
5 Carol Burnett
9 **Movie:** Midas Run (1969). Fred Astaire, Richard Crenna.
31 Bronx Special Olympics

9:00
2 **Movie:** The Zany Adventures of Robin Hood (1984). George Segal, Morgan Fairchild. Madcap adventures of *the legendary hero.*
4 Riptide
5 Merv Griffin
7 Three's Company
13 American Playhouse: Oppenheimer (Part II) (cc)
21 Masterpiece Theatre: Nancy Astor (cc)
31 Eye on Dance
H **Movie:** Wild Horse Hank
S **Movie:** Some Kind of Hero
W **Movie:** Two Solitudes

9:30
31 New Tech Times

10:00
4 Remington Steele
5 News
7 Hart to Hart (cc)
13 Strokes of Genius
21 Frontline (cc)
31 Festival of Hands: The Road to Cordoba
N **Movie:** Othello

10:30
11 News
31 Festival of Hands: Issa's Treasures
H Being Homosexual

11:00
2 4 7 News
5 Taxi
9 Best of Saturday Night Live
11 Odd Couple
13 Intercom: The Hurt That Doesn't Show
21 Inside Story
S **Movie:** The Hunger
W **Movie:** Coming Soon

11:30
2 Magnum, P.I.
4 Tonight
5 Starsky and Hutch
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
H Not *Necessarily* the News

12 MIDNIGHT
7 Eye on Hollywood
11 Star Trek
H **Movie:** WarGames (cc)
W **Movie:** The Secret Dreams of Mona Q

12:30
2 McCloud
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
9 Laugh-In

12:45
S **Movie:** Summer Lovers

12:50
N **Movie:** The Beggars Opera

1:00
7 **Movie:** Scream and Scream Again (1970). Vincent Price.
9 The Saint
11 Twilight Zone
W Bill Cosby

1:30
4 Mary Tyler Moore
11 News
W **Movie:** Twilight Zone —The Movie

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Palm Springs Weekend (1963). Troy Donahue.
9 Joe Franklin
11 **Movie:** Murder in Mind (1973). Richard Johnson, Zena Walker.
H **Movie:** Tootsie (cc)

2:30
4 Mary Tyler Moore
S **Movie:** Vice Squad

3:00
4 Bob Newhart
9 **Movie:** The Falcon's Brother (1942). George Sanders, Tom Conway.

3:30
4 Bob Newhart
11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley
H **Movie:** A Time to Die

4:04
5 Surgsat

4:15
S **Movie:** Falcon's Gold

4:30
4 More Real People
9 News
11 Abbott & Costello

4:34
5 Eyesat

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 Insight
H Being Homosexual

5:45
S Paper Chase

Weekend, May 19 - 20

Sat., May 19

:00
Patchwork Family
Carrascolendas
Pattern for Living
Aprenda Ingles
Movie: Wild Horse ank

:30
Villa Alegre
Insight
Gigglesnort Hotel
Movie: Manny's rphans

:00
Captain Kangaroo
Rebop
World Tomorrow
Davey and Goliath
News
Return to the Planet f the Apes

:30
LBS Children's heatre
Bullwinkle
Little Prince
Newark and Reality
Pink Panther
Wall $treet Week
Fraggle Rock

:00
Charlie Brown and noopy
Flintstone Funnies
Wonderama
Monchichis/Little ascals/Richie Rich
Christopher Closeup
Tom & Jerry
MacNeil/Lehrer ewshour
Villa Alegre
Chevy Chase Meets e Kids

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet the Mayors
11 Herald of Truth
31 Teaching Students With Special Needs
H **Movie:** Local Hero
S **Movie:** Andy Hardy Comes Home

9:00
4 Smurfs
5 Star Search
7 New Scooby and Scrappy Doo
9 Nine on New Jersey
11 Hee Haw
13 Lawmakers
31 La Esquina

9:30
2 Dungeons and Dragons
7 Pac-Man/Amazing Rubik Cube
9 Davey and Goliath
13 McLaughlin Group
31 Mundo Real

10:00
2 Tarzan: Lord of the Jungle
5 Saturday Morning
9 All-Star Wrestling
11 This is the USFL
13 Mainstream
31 Sonrisas
S **Movie:** Father of the Bride
W **Movie:** Ghost Town

10:30
2 Bugs Bunny/Road Runner
4 Alvin and the Chipmunks
7 Littles
11 **Movie:** Saps at Sea (1940). Laurel and Hardy.
13 International Edition
31 Que Pasa U.S.A?
H **Movie:** Tootsie (cc)

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 Hardy Boys/Nancy Drew Mysteries
13 America's Black Forum

11:30
4 *Amazing Spider Man and the Incredible Hulk*
13 Presente
W **Movie:** Something of Value

12:00 **NOON**
2 Biskitts
5 Fame
7 Weekend Specials (cc)
9 Greatest American Hero
11 Lifestyles of the Rich and Famous
13 Open Mind
21 Gourmet Cooking
S **Movie:** WarGames (cc)

12:30
2 Benji, Zax and the Alien Prince
4 Thundarr the Barbarian
7 American Bandstand
13 Your Children,Our Children
21 Do It Yourself
H Video Jukebox

1:00
2 New Fat Albert
4 Baseball Bunch
5 Dance Show
9 **Movie:** Yeti (1980). Phoenix Grant, Jim Sullivan. A scientific expedition discovers an "Abominal Snowman."
11 **Movie:** Bruce Lee's Secret. Bruce Li.
13 Media Probes
21 Victory Garden
H **Movie:** Gizmo!

1:30
2 Children's Film Festival
4 Fight Back
7 Olympiad
13 Bits and Bytes
21 *Square Foot Gardening*
W Phantom Kid

2:00
2 **Golf:** Colonial National Invitation
4 **Baseball:** T.B.A.
5 Starsky and Hutch
13 All New This Old House (cc)
21 Motorweek
S **Movie:** Tom Sawyer

2:30
7 Professional Bowlers Spring Tour
13 Last Chance Garage (cc)
21 Gourmet Cooking
31 National Geographic Specials
H Chevy Chase Meets the Kids

3:00
5 **Movie:** Beau Brummel (1954). Stewart Granger, Elizabeth Taylor. Tale of the colorful 18th Century English gentlemen whose love life was as extensive as his wardrobe.
9 **Movie:** The Night the City Screamed (1980). Georg Stanford Brown, Raymond Burr.
11 **Movie:** The Brides of Dracula (1960). Peter Cushing, Martita Hunt. The blood-sucker has a field-day at a girl's school.
13 *American Playhouse:* Oppenheimer (Part I) (cc)
21 Do It Yourself
H Philip Marlowe, Private Eye
W **Movie:** Six Weeks

3:30
2 **Baseball:** N.B.A. Playoff Game
21 Victory Garden
31 The Complete Gilbert and Sullivan: "Trial by Jury" and "Cox and Box"

4:00
7 Wide World of Sports
21 Square Foot Gardening
H **Movie:** Wild Horse Hank
S An Occurrence at Owl Creek Bridge

4:30
21 Motorweek
S **Movie:** *Brainstorm*

5:00
4 More Real People
5 Mission Impossible
7 **Horse Racing:** Preakness Stakes
9 Switch
11 CHiPs
13 Great Performances: The Innocents Abroad
21 Sesame Street (cc)
W Inside Baseball

5:30
4 Insight
31 Lawmakers
H Video Jukebox

6:00
2 Channel 2 the People
4 News
5 *Blue Knight*
7 Wide World of Sports
9 Racing From Belmont
11 Star Trek
13 Odyssey
21 Great Little Railways
31 Searching
H **Movie:** Local Hero
W **Movie:** Criminal Code

6:30
2 4 7 News
9 In Search Of
31 European Journal
S Barry Manilow

7:00
2 News
4 Prime of Your Life
5 Too Close for Comfort
7 Channel 7 Special Reports
9 News 9: Weekend
11 Dance Fever
13 Family Classics: The Legend of Robin Hood
21 *Inside Albany*
31 Music Video Party

7:30
2 Muppets
4 This Is Your Life
5 All in the Family
7 TBA
9 New Jersey People
11 At the Movies
13 Wild America (cc)
21 Wall $treet Week
31 Checking It Out

8:00
2 **Special:** Classic

Creatures: Return of the Jedi
4 Diff'rent Strokes
5 On Stage America
7 T.J. Hooker (cc)
9 **Movie:** J.D. and the Salt Flat Kid (1978). Jesse Turner, Slim Pickens.
11 **Movie:** Come Back, Little Sheba (1953). Shirley Booth, Burt Lancaster. A young boarder's presence in the home of an unkempt woman and her alcoholic husband stirs their long-hidden emotions.
13 Nature of Things
21 In Concert at the Met: A Century of the Performing Arts
31 Good Morning Blues
H **Movie:** Tootsie (cc)
N **Movie:** The Stationmaster's Wife
S Faerie Tale Theatre (cc)
W **Movie:** Get Crazy

8:30
4 Jennifer Slept Here

9:00
2 **Movie:** Outland (1981). Sean Connery, Peter Boyle. It's the 21st century and corruption has spread to the far reaches of the universe.
4 People Are Funny
7 Love Boat (cc)
13 International Playbill: Poldark
31 N.Y.U. Broadcast Lab
S **Movie:** WarGames (cc)

9:30
4 Mama's Family
31 Mystery! Reilly: Ace of Spies

9:40
W Richard Brown

10:00
4 **Special:** George Burns Celebrates 80 Years in Show Business
5 11 News
7 Fantasy Island (cc)
9 **Baseball:** Mets vs. San Diego Padres
13 Sneak Previews
H Not *Necessarily* the News
N **Movie:** The River Niger
W **Movie:** Tootsie

10:30
5 Black News
11 Wall Street Journal Report
31 Music Video Party
H A Toast to Lenny Bruce

11:00
2 4 7 News
5 **Movie:** The Dogs of War (1980). Tom Berenger, Christopher Walken.
11 Odd Couple
13 **Movie:** Mary Burns, Fugitive (1939). Sylvia Sidney, Melvyn Douglas.
S Bizarre (cc)

11:30
4 Saturday Night Live
11 Honeymooners
H **Movie:** A Time to Die
S **Movie:** Carry On, Emmannuelle

11:45
2 Sports People
7 **Movie:** Flying Misfits (1976). Robert Conrad.

12 **MIDNIGHT**
11 Streets of San Francisco
N **Movie:** Fitzcarraldo
W **Movie:** Exposé

12:17
2 **Movie:** True Grit (1969). John Wayne, Kim Darby.

12:30
9 Championship Wrestling

1:00
4 Rock Palace
11 Twilight Zone
S **Movie:** Brainstorm

1:05
5 **Movie:** Battle Cry (1955). Van Heflin.
H **Movie:** Britannia Hospital

1:30
9 **Movie:** Night of the Cobra Woman (1972). Joy Bang.
11 News
W **Movie:** Six Weeks

1:45
7 **Movie:** Commandos (1972). Lee Van Cleef.

2:00
4 Mary Tyler Moore
11 Road to Los Angeles

2:30
4 Mary Tyler Moore

2:50
S **Movie:** Hey Good Lookin'

3:00
2 Music Magazine
4 Gavin/Lott
9 **Movie:** Destry Rides Again (1939). Marlene Dietrich, James Stewart.
11 Twilight Zone

3:05
H Not *Necessarily* the News

3:30
2 **Movie:** The Cut Man Caper (1975). Raymond St. Jacques.
4 Bob Newhart
11 One Step Beyond
W Making of Tootsie

3:35
H **Movie:** Local Hero

4:00
4 Here's Lucy
11 Life of Riley

4:15
S Barry Manilow

4:30
9 News
11 Abbott and Costello

5:00
2 **Movie:** Beyond the Bermuda Triangle (1975).
9 News
11 Biography

5:30
9 Newark and Reality
11 Christopher Closeup
H Video Jukebox

5:45
11 Davey and Goliath

5:50
5 Time for Timothy

Sun., May 20

6:00
9 New Jersey Report
11 News
H **Special:** Some Call Them Freaks
S **Movie:** Tom Sawyer

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom

7:00
2 Captain Kangaroo
4 Joy of Gardening
5 Hour of Power
7 Faith for Today
9 Point of View
11 Old Time Gospel Hour
H **Movie:** Brainstorm

7:30
4 Journey to Adventure
7 This is the Life
9 T.B.I.
13 Mister Rogers

8:00
2 Way to Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
S **Movie:** Sounder

8:30
2 For Our Times
4 Music City U.S.A.
7 Channel 7 Special Reports
9 Day of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 **Movie:** Dirty Mary, Crazy Larry (1974). Peter Fonda, Susan George.
7 Tiempo
9 Oral Roberts
11 Black Star
13 Sesame Street (cc)
H Consumer Reports

9:30
4 Positively Black
7 New York Hot Tracks
9 Point of View
11 Pink Panther
H **Movie:** WarGames (cc)

10:00
4 Latin Tempo
9 Mass
11 Three Stooges
13 Mister Rogers
S **Movie:** Rocky III (cc)
W **Movie:** Kiss Me Goodbye

10:30
2 Face the Nation
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 **Movie:** The Time of Their Lives (1946). Abbott and Costello.
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Tarzan Goes to India (1962). Jack Mahoney, Simi.
9 Make Peace With Nature
13 Why in The World

11:30
2 Newsmakers
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
13 Family Classics: The Legend of Robin Hood
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
4 News 4orum
9 Robert Schuller (cc)
11 **Movie:** Bad Day at Black Rock (1955). Spencer Tracy, Robert Ryan.
13 Nova (cc)
21 Six-Gun Heroes
H **Movie:** Twilight Zone—The Movie
S **Movie:** The Hunter
W **Movie:** The Big Brawl

12:30
2 Golden Link
4 Meet the Press
7 Eyewitness News Conference
13 In Concert at the Met: A Century of the Performing Arts

1:00
2 **Basketball:** N.B.A. Playoff Game
4 **Special:** Acts: A TV Partnership
5 **Movie:** The New Love Boat (1977). Gavin MacLeod, Lauren Tewes.
7 Like It Is
9 **Special:** The 10th Anniversary of the Stop Arthritis Telethon
21 Strokes of Genius

1:30
11 This Week in Baseball

1:40
W Beat Club

2:00
4 **Auto Racing:** Budweiser 500
7 American Sportsman
11 **Baseball:** Yankees vs. California Angels
21 Nature of Things
H **Movie:** If You Could See What I Hear
S **Movie:** The Trouble With Girls
W The Invincible Mr. Disraeli

2:30
5 **Movie:** Walking Tall (1973). Joe Don Baker, Elizabeth Hartman.
7 USFL Football

3:00
4 Ringside
21 Rod and Reel

3:30
2 **Golf:** Colonial National Invitation
21 Sneak Previews
W **Movie:** Deathtrap

4:00
4 Sportsworld
13 Tony Brown's Journal
21 **Movie:** The Lost Jungle (1934). Mickey Rooney, Clyde Beatty.
31 Washington Week in Review
H Consumer Reports
S **Movie:** Local Hero

4:30
13 Mainstream
31 Lawmakers
H **Movie:** Brainstorm

5:00
5 Fame
11 **Movie:** The Killer Elite (1975). James Caan, Robert Duvall.
13 Innovation
31 Inside Story

5:30
13 Firing Line
21 Enough Is Enough
31 Cityscope
W **Movie:** The Case Against Ferro

6:00
2 4 News
5 **Movie:** The Detective (1968). Frank Sinatra, Lee Remick.
7 **Special:** The Last of the Fastest for the Indianapolis 500
21 Stopping History
31 All About TV
S **Movie:** Where the Lilies Bloom

6:30
2 4 News
13 Agronsky and Company
31 Searching
H Fraggle Rock

7:00
2 60 Minutes
4 **Special:** The Smurfic Games
7 Ripley's Believe It or Not!
11 Solid Gold
13 21 Inside Albany
31 Priorities of Black Men in the '80s
H **Movie:** WarGames (cc)

7:30
4 **Special:** The Berenstein Bears Play Ball

13 World War I
21 McLaughlin Group
31 Opening Night

8:00
2 AfterMASH
4 **Movie:** The First Olympics—Athens 1896 (1984). David Ogden Stiers, Louis Jourdan. Part 1 (Part 2, Mon., May 21, 8 p.m.).
5 Star Search
7 **Movie:** The Mystic Warrior (1984). Robert Beltran, Nick Ramus. Fictional saga of the Sioux Indians' struggle to survive and protect their traditions in the face of constant attack.

9 Straight Talk
11 Lifestyles of the Rich and Famous
13 Odyssey
21 Mystery! Shades of Darkness (cc)
31 More Than Color
N **Movie:** Padre Padrone
S **Movie:** Rocky III (cc)
W **Movie:** The Thing

8:30
2 Four Seasons
31 Checking It Out

9:00
2 Jeffersons
5 **Special:** Bella (1984). Sally DeMay, Steve Condos. An aging ex-vaudevillian is determined that she will remain youthful and independent.
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre: Nancy Astor (cc)
21 **Movie:** Yes Sir, That's My Baby (1949). Donald O'Connor.
31 Journey Through New York
H Buddy Hackett

9:30
2 Alice
9 Meet the Mayors
31 Presente

10:00
2 Trapper John, M.D.
H **Special:** TV Censored Bloopers
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 Strokes of Genius
H **Movie:** Twilight Zone—The Movie
N **Movie:** We of the Never Never
S Gallagher
W **Movie:** Kiss Me Goodbye

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
21 Fawlty Towers

11:00
2 4 7 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Independent Focus
S **Movie:** The Hunter

11:30
5 David Susskind
9 It is Written
11 Honeymooners

11:45
2 Sports Update
4 **Movie:** Damnation Alley (1977). Jan-Michael Vincent.
7 Eyewitness Sports Special
H Being Homosexual

12 **MIDNIGHT**
2 Rockford Files
7 **Movie:** Our Man Flint (1965). James Coburn, Lee J. Cobb
9 **Movie:** Cop-Out (1968). James Mason.
11 Star Trek
W Bugs Bunny's 3rd Movie

12:15
N **Movie:** Alice's Restaurant
S **Movie:** Local Hero

12:45
H **Movie:** The Hollywood Knights

1:00
2 Barnaby Jones
11 Twilight Zone

1:15
W **Movie:** Giustina

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
9 The Saint
11 Wall Street Journal Report

2:10
7 **Movie:** Code Name–Minus One (1976). Ben Murphy.

2:15
4 Positively Black

2:20
H **Movie:** The Seductio

2:30
11 **Movie:** Cauldron of Blood (1968). Boris Karloff, Viveca Lindfors.

2:40
S **Movie:** Horrorplanet

2:45
4 First Estate

3:00
9 **Movie:** A Date With the Falcon (1941). George Sanders.

4:15
H **Movie:** Brainstorm

4:30
9 News
11 Abbott and Costello
S Gallagher

5:00
4 20-Minute Workout
9 News

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin

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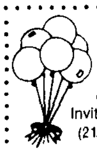

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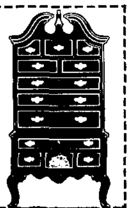

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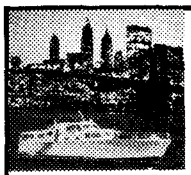

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Montauk "The New Wavecrest 2"—Large efficiencies facing ocean. Tennis. Pool. Private sundecks. $700 week family to 4. Also 2 bedroom cottage on ocean by week, month, season. L. Jarmain, Box 86, RFD 1, Montauk, 11954. 516-668-2318.

Hampton Bed/Breakfast—Send $1. for Registry, Box 695, E. Moriches, 11940.

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A perfect setting of casual elegance on Water Bay. Luxurious villa accommodations in a 15-acre unspoiled tropical environment. Rates include FREE use of cars, sunfish sailboats, snorkeling gear. FREE tennis. Private Beach. Seaview pools. Charming oceanview restaurant and cocktail lounge. For reservations call collect 212-895-5116.

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Rates $20.00 per line.** 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words set in bold print followed by a dash. No abbreviations. Minimum size ad is 2 lines. Add **$12.00** for NYM Box Numbers. Check or money order must accompany ad order
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and write the box number in the lower left corner of your envelope. Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertisin**
circulars to Strictly Personal box numbers is not permitted.

Vibrant Woman Artist—49, from Texas, attractive, cultured, playful, involved with her career, wishes to spend quality time with loving man, 45-58, who has integrity and varied interests. NYM Box G015.

Passionate Female Photographer—Seeks flexible, Jewish man, 37-43, with interest in the arts and nature for serious relationship. Photo optional. NYM Box C396

Emphatically, Emphatically Unstuffy—Is this warm and successful Jewish lawyer, 41, who takes pride in a well-developed funny bone and ability to tolerate outrageous but harmless quirks in others when there's a chance to appreciate the strength underneath. I am 155, 5'8" tall when standing, and have a broad range of interests and serious pursuits. I want a woman who can laugh with me (I have quirks too), and is secure enough to share. NYM Box F368.

Beautiful, Intelligent—Texas widow, unencumbered 36 year-old WASP seeks professional/executive man when visiting Dallas. For dinner, theater and stimulating conversation. Bio and photo a must. NYM Box D828.

Loving, Supportive, Cultured—Woman, early 40's, humane politics, values not limited to income and appearances (although professionally successful and lovely looking) seeks warm, professional man for lasting relationship. NYM Box D443.

Good Looking, Professional—Woman, 29, intense, sincere seeks emotionally mature, sophisticated man to grow with and share. Send bio/phone. NYM Box G026.

Lovely, Vibrant Woman, 50—PhD. Fulfilled in work (spiritual psychology) and in life (love for friends, fun, nature, music; learning body, mind, spirit). Now ready to fulfill heart, to share gifts with partner who is solid personally and professionally, and wanting to create relationship with open, light heart. Send letter, photo. NYM Box G007.

Attractive, 27, 5'4"—Redhead, Wall Street legal secretary, Tarrytown resident, warm, sensitive seeks marriage-minded professional/businessman, 25-42, for commitment. Photo/phone. NYM Box G019.

A Real Winner—Seeks male counterpart. Please be unattached, 42-55, sincere, successful, witty, attractive, tall and wonderful. It wouldn't hurt to like tennis, tortellini, travel and romance. NYM Box F439.

Art Consultant/Entrepreneur—34, 6'1", successful, educated, athletic and bored with society types. Please respond with photo/phone. NYM Box F440.

Beautiful, Successful, Screenwriter—34, 5'7", Jewish, athletic, intuitive, ironic, wants a family. Seeks slightly macho, successful Jewish man, 30-45, with charisma, class and a good heart. NYM Box C344

Bright, Black-Haired Dolly Parton—Seeks the impossible: a supportive, caring, one woman man, 35-55, who wants intimacy, emotional closeness, mutual respect, sharing, and serious commitment. You must be single, secure, emotionally sound, unselfish, considerate, kind, gentle and affectionate, as well as very intelligent; good looking with a good body, financially successful, sensual, and mentally, physically and spiritually healthy. I seek someone who is spiritually beautiful of any religion. If you must tell a woman what to do or are married, please do not respond. I'm looking for an honorable, professional man of character, intellect, and sensitivity to share my joy in world travel, literature, art, music, theater, fine wine and food. My favorite restaurant in Paris is Laserre, and my NY favorites are Cafe Luxembourg and The Four Seasons. I'm very successful, law/medicine, somewhat scholarly, warm, loving, unselfish and sensual; sophisticated, refined and elegant with a delight for life. I'm fortunate enough to be described as gorgeous, with green eyes, ivory skin, black hair and a great body. I'm open, direct and honest enough to admit I dislike doing this but it may be the only way to cross paths. Phone, photo and bio a must. NYM Box D907.

No Trivial Pursuitors—Pretty, slim, down-to-earth MBA, 35, Jewish. Likes cooking, outdoors, Lincoln Center. Seeks secure mensch, 34-45, of sound mind and body. Bio/phone. NYM Box C381.

Looking For My Perfect Match—Come sailing and enjoy life on my wonderful boat. I am a 49 year old professional, white, Jewish male recently divorced and over the mourning period. I am 6'4" tall, thin, 180 lbs., dark hair. This is a serious offer. Photo appreciated. NYM Box F384.

Here I Am—Just right for you! I am 27, Jewish, educated, attractive and dynamic, a lady with a touch of class, single and independent. Are you a like gentleman who is also seeking friendship or relationship? Please send photo/bio/phone. NYM Box F395.

Stop Taking Chances—I'm 39, blonde, curvy, classy, warm, witty, sexy and financially secure. I exercise regularly, enjoy good health, conversation, music, entertainment, romance, and the pursuit of happiness. You are a man, 38-45, honest, kind, handsome, self-assured, well-built, financially secure and Jewish. Reply with phone/photo and pertinent information. NYM Box F421.

Attractive, Athletic Attorney—27, 6'1", James Caan look-a-like, enjoys running, beach, movies and intimacy. Seeks female, 23-35, also attractive, athletic and intelligent to share a fun run, good humor and intimate evenings. Long-term relationship a definite possibility. Please enclose photo. NYM Box C326.

Wanted: Spring Romance—To develop as the seasons change. If you are a Jewish male, 25-34, interested in meeting an attractive female advertising exec send brief letter/phone. Photo optional. NYM Box F429.

Looking For My Female Counterpart—She is 20-30, very thin (perhaps even skinny), good-looking, cute, down-to-earth, athletic, who can make me laugh. I am a 32 year old, 5'9", 140 lbs., sincere, Manhattan business executive, extremely athletic, who loves playing out of the city on weekends. Care to join me? Photo, letter, phone. NYM Box D960.

Blonde Belle, 32—Southern wit, WASP intellect, French style and Jewish heart. Seeks amusing man who knows that Wall St. is also a racquet club. Photo, phone. NYM Box D979.

Warm, Witty Woman Exec—Seeks caring, cultured, marriageable mensch, 38-50, with best friend potential. NYM Box D981.

Dynamic, Sensuous, Attractive—Jewish divorced lady, 40, witty, classy, fun-loving, well-educated executive, warm, lots of love to offer a man who is bright, sensitive, affectionate, secure professionally, good sense of humor. If you still believe in love, let's take a chance! Prove to me it pays to advertise. NYM Box D982.

Look No Further!—Striking 5'6", blue-eyed brunette, 27, sincere. If you are an attractive, successful Jewish male, 27-35, let's get to know each other. Send photo, bio, phone. NYM Box D983.

Successful Entertainment Executive—6', bi-coastal, white male, mid-30's, sandy hair and beard. I love interior design, the beach, basketball, and anything artistic. Loving man looking for life-mate. Send photo. NYM Box C342.

Attractive, Black Woman—Attorney, slim, mid 30's. Interests include opera, travel, films, writing. Seeks successful, professional man, attractive, good sense of humor, warm and romantic for serious relationship. Race is not important. NYM Box F437.

White Jewish Female—Of many talents, 44, wants committed relationship with intelligent, affectionate man, 44-55, with sense of humor and love of his profession. Slender but super cook, who loves Gershwin, Trillin, and Cooper-Hewitt. Looking for a happy man who won't be threatened by my moderate success. No pinky rings, please! NYM Box C343.

Sincere, Empathetic, Intelligent—Earthy and romantic, single, professional, Jewish woman, 40, 5'8", good sense of humor seeks warm, financially secure mensch for a serious relationship. NYM Box F438.

Young Widow—Living in Northwest Conn. Attractive, early 40's, Italian ancestry would like to meet gentleman of similar age for a possible lasting relationship. Photo and phone, please. NYM Box D986.

Classy, WASPy, Upper East Side—Recent divorcee, 38, with one daughter, who summers in Hamptons, plays tennis and skis, wants to meet successful divorced man with children. NYM Box D987.

Successful, Caring Attorney—41, Jev
seeks very attractive, warm, witty woı
27-35, to share culture, movies, fine
ing, sports and romance. Photo/ph
bio. NYM Box F441.

Warm, Sensitive, Caring—I am a p
attractive and exceptionally bright
man of 48. Antique books and firsı
tions are my passion. Music, sports
theater all play a part in my life. F
write and let's explore mutual inte
NYM Box C345.

Jewish Adventurer—30, handsome
mantic, warm, witty, affectionate, f
cial exec seeks the ultimate female
panion. This 6'2" explorer is sear
the jungles of NYC area for the tall
letic, refined, educated, beautiful, v
tuous woman of his dreams. Are yo
there? After all, is a dream a lie
doesn't come true or is it some
worse. Photo/phone. NYM Box F44

Successful 39-Year-Old Exec—Seek
tractive, intelligent, vivacious female,
20's to early 30's with similar inte
such as old movies, long walks, musı
and country weekends. Bio/phone/pl
NYM Box F444.

Blonde, Blue-Eyed—LI teacher goe
opening day at Shea and subscribe
the ballet. Former Peace Corps volur
who tap dances and dreams of cari
rides in Central Park. This lovely, siı
lady, 33 looking for interesting anc
tractive single man to share diverse a
ities and romance. Photo/phone
NYM Box F445.

Vivacious, Warm, Jewish Widow—
varied interests. Seeks sensitive, br
good-humored gentleman, 45-55. Pł
phone. NYM Box C347.

Striking, Stylish, Spirited—Gracious
dy, 46, seeks a wonderful, refined, Je
man, to 57, with comparable needs aı
sense of commitment. NYM Box F4

Good-Looking, Successful Man—41,
verse interests, well-educated and
eled, enjoys the outdoors and athle
especially skiing, 5'11", Jewish, divo
(no children but family oriented),
smoker, interested in a pretty, ac
adventurous, intelligent woman c
terpart, 28-35. Please write inclu
photo. NYM Box F447.

WASP, 34, Handsome—Intelligent,
cessful, seeks beauty, brains, wit, 2
Photo and number. NYM Box D991

Crazy About Sailing—Landlocked l
36, 5'9", seeks tall skipper with boat
sunsets on board and dancing on sh
Cruise Caribbean in 85? NYM Box D

Creative Psychiatrist/Artist—42, di
ed, Jewish, seeking unique, sensitive,
ty, pretty, professional woman in 30'
serious relationship. Photo/bio/ph
NYM Box C350.

Independent, French Divorcee—Je
woman seeks friendship with gentle
of class, 40's-50's. NYM Box F495.

STRICTLY PERSONALS

46, **Wall Streeter**—Capable. Competent
ith integrity. Joint custodian of 3 good
's. Serious but playful, handsome but
of shape, emotionally and financially
e, interests eclectic and include en-
rta ing, theater, dining out, conversa-
on, rt, golf. Seeks a classy lady that is
-35, an 8,9, or 10, non-smoking, intelli-
nt, affectionate, honest, secure and
od with kids. Objective: long-term rela-
nship. Letter and phone a must. Photo-
ph up to you. NYM Box F448.

ropean Lady—Sophisticated, attrac-
, 48, warm and daring, financially in-
endent, hopes to meet urbane, suc-
sful man to share interest in arts, and
good things of life. NYM Box F449.

ndsome, Successful Man—Who trav-
to the Continent, businessman with
gnificent home in the Hamptons
ld like to meet a woman, 22-32, who
varm, beautiful and has a great per-
ality to share life's adventures. NYM
F450.

er Pretty, Shapely—Dynamite lady,
ish seeks fine, attractive, successful
, 58-68. Photo/phone please. NYM
F451.

rk-Haired Rapunsel—Attractive, slim,
Jewish, enjoys art, theater, quiet ro-
ntic dinners. Desires successful, intel-
nt, warm, professional male to share
ndship, romance and possible future.
one/photo. NYM Box F452.

commonly Modest Male—Handsome,
sitive, successful LI Ph.D. Young 35,
n and athletic. Seeking pretty, energet-
and intelligent lady, 22-31. Letter/pho-
please. NYM Box F453.

iking, Secure Lady—Seeks best friend
possible long-term relationship. Am
cessful *Marketing Executive* with
treprenurial flair (5'9", slim, WASP,
. Seeking single, WASP, sophisticated
rtner (38-50) for intelligent conversa-
n, sailing, tennis, moonlight dancing
d champagne. Photo, phone, bio
ase. NYM Box D989.

glish, 57 Year Old—Refined Jewish la-
has sociable interest in meeting gen-
man of similiar age group. Sense of
mor essential. NYM Box C349.

ractive, Very Successful—6', 49 year
, well-educated man seeks pretty,
n, warm, honest lady who really wants
develop a great relationship. Note,
one, photo. NYM Box D990.

gle Dentist—Jewish male, 37, mar-
ge-minded, with much to offer, seeks
ractive, intelligent, caring, down-to-
th Jewish female, 30-41, is not desir-
of having children. Letter and phone,
ase. NYM Box D994.

ntle Surgeon, Romantic—Handsome,
ly 30's, sensitive, trim, athletic, a
nsch, highly successful. Seeks caring,
utiful, sensuous, Jewish woman, 19-
to share all that this wonderful life
to offer, and much more, in a com-
ted relationship. Bio and photo neces-
y if desire reply. We can have it all!
M Box C354.

o Far To Travel?—This sensitive, cre-
e lawyer, 38, 6'2", slim. Seeks gal for
nd and permanent relationship. Pho-
P.O. Box 1343, Newport, R.I. 02840.

Female In Mid 30's—5'3", 117 lbs., non-*smoker.* I am a *nice* looking, *intelligent* young woman with various pursuits interested in hearing from a nice looking, intelligent man. NYM Box D995.

Southern Ct. Woman—45, warm, athletic, bright. Would like to meet mature, secure, fun-loving man, 45-55, who enjoys *skiing and tennis.* NYM Box C351.

Lawyer In Love?—Man, 40, 5'11", successful , witty and attractive seeks lady who is slim, pretty, non-neurotic, and 28-35. No smokers, please. Phone/photo/bio preferred. NYM Box F456.

Love, Set, Match Wanted—Pretty, professional woman, 37 seeking sincere, romantic, sensitive, handsome, successful man, 40-50, to share my addiction for *tennis, summers, enthusiastic living and* much more. Photo/bio. NYM Box F457.

Pretty, Sophisticated Professional—Female, 30, petite, fun-loving wishes to meet warm, intelligent, successful man, 30-45. Bio/photo/phone. NYM Box F458.

Very Successful Businessman—30's, wants fun-loving, honest woman for relationship. Photo, phone. NYM Box C352.

Blonde, Blue-Eyed Professional—Female, 34, warm, likes theater, acting, running, laughter and wants to discover the outdoors with honest, energetic, motivated man, 35-40, who is kind and seeking sincere relationship. Please send letter/photo/phone. NYM Box F459.

Are You Him?—This blonde-haired, green-eyed, very attractive, very bright, unattached white female, is looking for an intelligent, handsome, charming, successful, single Jewish male, 40-50. Is that you? NYM Box C353.

Raven-Haired Beauty—Female, 27, lovely, enchanting and captivating wishes one man, sophisticated, affluent and creative for picnics in the park and dancing on the rooftop to lead to a meaningful relationship. Please send photo. NYM Box F460.

Monmouth County, NJ—Blonde, attractive, classy, slim, 30 year-old executive woman, nonsmoker, 5'5", would like to meet single professional/businessman, 28-40, who enjoys playing tennis, sailing, waterskiing, elegant dining, Trivial Pursuit and all that the Jersey shore has to offer. Photo, phone. NYM Box D996.

Beautiful Woman Only—36, handsome, Jewish, successful businessman, tennis fanatic. Lives on boat in Long Island. Seeks young, beautiful, interesting lady who's as tired of single scene as I am. Please send photo and bio. NYM Box D997.

Washington DC Single Jewish—Attorney, 29, frequent commuter to Manhattan, handsome, 6', athletic build, enjoys photography, cooking, fine restaurants, intimate evenings and music of all types. Seeks intelligent, attractive, slim and caring female, 22-32, to share my varied interests. Photo appreciated. NYM Box G004.

Handsome, Poetic, Successful—Man, 46, yearns to share dreams with 27-37, attractive, passionate woman who is adept at tennis, enjoys Mahler and Matisse, NYC, Westchester and Fairfield. Picture and resume. NYM Box F464.

Investment Banker/Entrepreneur—Irish-Catholic *male, 32, 5'9", 150, handsome,* athletic (skiing, tennis), well-traveled, intelligent (MBA), Who's Who, hobbied (computers), down-to-earth and warm, *seeks attractive (beautiful/cute), energetic,* bright, talented, interesting and cuddly Christian/WASP woman, 24-32, with a sense of humor, for fun and love, marriage and kids. If you like wine and cheese drives in the country with the roof off and realize there's more to life than careers, please write. Priority interest in those enclosing photo and bio, genuine response. NYM Box G005.

Southern Charm/NY Savvy—Female executive, 39, looking for sophisticated, good guy, to share love of theater, ballet, antiques, good food, wine, music (country to classic), to name a few. Must have a good sense of humor (and appreciate mine!). Recent photo, bio, phone. NYM Box C356.

Fascinating Lady—Professional, 39. Pretty, sophisticated, eccentric seeks vibrant man able to laugh, cry and love. NYM Box G006.

From Humble Beginnings—Now very affluent, discriminating, sensuous, red-blooded prince, 30, world traveler with a special zest for living seeks mature, stately, elegant, wealthy princess/queen to share life with. NYM Box F465.

Attractive European Widow—Blonde, slim, tall, Christian, well-educated, caring, excellent homemaker, seeks sincere, intelligent man in 60's for meaningful relationship. NYM Box G009.

Wall St. Exec—Successful, educated, handsome, 35, 5'8", enjoys tennis, movies. Seeks slender, refined Jewish woman, 27-35, for committed relationship. Photo a must. NYM Box G010.

Petite, Single Parent—36, Jewish, seeks affluent, family-oriented man, 36-45, basic values, travel, outdoors. NYM Box G011.

Activeman, 26—Seeks older, attractive woman. Must enjoy dancing and stimulating conversation. Willing to exchange photo and phone. A lot left unsaid. NYM Box G012.

Special Woman Wanted—Who is a ro*mantic, very slim, very attractive, loves* the essence of life, is 45-55 and lives in Nassau County, by a dreamer. Photo a must. NYM Box G013.

Just A Nice Guy—Looking for the right gal. Male, 30, NJ seeks female, 23-30, who is special, honest and real. Phone/*photo, please.* NYM Box G014.

Bright, Good-Looking—Eastern LI male, 25, sensitive, witty and enjoys life seeks friendship/relationship with a woman who enjoys long walks on the ocean, the theater and dancing. Photo and phone, please. NYM Box G016.

Sane, Able, Stable—Very creative, very fit, financially secure, nonsmoking, 40's, WASP with great sense of humor, Ivy ed*ucation and athletic, rugged good looks* seeks equally tender, trim, tall, self-reliant, accomplished woman with refined but unpretentious taste and own career *to share a healthy, balanced and anything* but dull life partnership. Photo, phone. NYM Box G017.

Warm, Sincere, Pretty—36 year-old mu*sic executive with limited time,* but unlimited energy and capacity for caring, seeks intelligent, fun-loving, emotionally and financially secure Jewish man, 32-44, with a sense of humor and a touch of class. Phone/photo. NYM Box D998.

Warm, Irish Eyes Plus Wit—Single wo*man professional, 43, loves tennis, out*doors, enjoys theater and museums. Seeks compatible, single male over 5'9", with integrity. NYM Box D999.

Witty, Educated Gentleman—45 and up, sought to share Manhattan feast with a European-born and educated divorcee, *very easy on the eye and good company.* Photo please. NYM Box D1000.

Very Pretty Enchantress—Very successful executive, sexy and trim, sophisticated, sensitive, witty, clever, warm, late 30's, refined widow, a true delight seeks a tall, handsome WASP, romantic, very *successful, prominent in his field with in*tegrity. Only truly exceptional need respond. Photo please. NYM Box F461.

Strikingly Handsome Jewish Man—32, self-employed, intrepid, humane. Environmentalist, nutritionist, writer traveller. Companionship with Jewish *beauty wanted. Bio/photo/phone a must.* NYM Box G001.

Adventurous, Handsome, Successful—*Unpretentious, 40, 5'11",* 160 lbs. I value people not possessions, enjoy outdoors, travel and life. Need slim, younger woman. Must be stable, attractive, healthy, bright. Photo, phone please. NYM Box F462.

Warm, Together, Good-Looking—Wo*man, 51 (today!), pursuing interesting* second career. LI is home; commute to city. Are you professional Jewish single man, 50-62, self-confident yet modest, with ready smile, hugs to spare, yearning to share life with a good woman? Photo appreciated. NYM Box G002.

Feminine, Dark-Eyed Brunette—30, *part-*time model/Wall Street broker seeks successful male, 32-40, who enjoys skiing, beaches, fine dining and dancing. Only if you are confident, aggressive, sincere and honest reply with photo/phone. NYM Box F463.

Attractive, Warm, Adventurous—Woman. Enjoys travel, country, movies, good jokes, seeks male counterpart, 35-50 for long-term relationship. NYM Box G003.

Femine Jock—Wants to share sports, fun and friendship with secure, successful, tall male, over 45. NYM Box C355.

Colorado, Nordic Female—27, 5'7", beautiful, fun, warm-hearted, bright. Seeks sincere, ambitious professional. Send bio/phone/photo. NYM Box C366.

Good-Looking, Athletic WASP—41, successful, warm, good-humored; enjoys squash, skiing, theater. Interested in meeting slim, fun, gentle woman, 25-33. Phone/photo. NYM Box F473.

A One-Man Woman—Blonde, vital and a stunner, seeks 39 plus, single male still believing in movie love. NYM Box G032

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

Classy, Designing Lady—Very pretty in form and face. Bright, articulate, sparkling, loves travel, the arts, long walks and good talks, young at 50. Desires successful man, 48-58, with similiar interests, a mensch. NYM Box C361.

Sexy, Elegant, Mature Woman—So attractive, can travel seeks en rapport man, 60 plus. NYM Box F470.

Wanted: Male—High caliber, live wire, unattached, successful, stable, Jewish male to share my interests: dancing, cycling, beach, long walks and romance. I'm 34, 5'5" and full of spunk. Recent photo, note and phone. NYM Box F471.

Good-Looking European Lady—35, wise, cheerful, sophisticated. Likes Mozart, Tolstoy, walks in the park. Seeks charming, compatible man, 35-50. Photo, bio, please. NYM Box C362.

Former Ford Model—Now business V.P, 32, blue-eyes, smart and athletic. I collect art as well as clothes and value honesty and warmth and friends. Seeking tall, charming, attractive, Christian, very successful businessman, 34-44. Bio/phone, please. NYM Box F472.

Childless Athlete—35, seeks partner, father for future olympians. Petite, L.I. WASP, sails, skiis, tennis etc. Brainy professional whose life would be complete with loving mate. NYM Box C363.

Very Attractive Brunette—Middle Eastern, 30 year-old woman. Seeks American gentleman, healthy, wealthy and wise. Details and phone. NYM Box C364.

I'm Looking, You're Looking—Let's meet. Exciting, personable, single professional Jewish woman, 33, 5'8", slender, seeking relationship with interesting, similar Jewish male. NYM Box G027.

Attractive, Athletic Female—Petite, well-educated, 29, seeks Jewish, sensitive, professional with adventurous spirit who enjoys most sports and Chinese food. No princes or toads please. NYM Box G029.

Lovely, "Fair Lady"—Seeks vibrant 50's man of class and means with time for loving relationship. Photo. NYM Box C365.

Huggable, Unpretentious—Professional woman, 43. Loves art, classical music, NYC. Seeks warm, caring man for sharing. NYM Box G030.

Attractive Englishwoman—Elegant, blonde, slim, 5'7", 35 years, seeks attractive man in U.S. or U.K. who is intelligent, sophisticated and successful, 35-45 years, for a serious relationship. Bio and phone, please. NYM Box G031.

Independent, Intelligent Female—35, successful, personable, attractive. Desires a single, mature, self-assured male for a lasting relationship. Photo/bio please. NYM Box F479.

Warm, Beautiful—European educated, West Indian female, whose interests include traveling and dancing. Would like to meet 28-40 year-old, secure, sensitive, professional or businessman with a sense of humor for a sharing, caring relationship. Phone and photo. NYM Box C374.

Warm, Slim, Attractive—Well-adjusted professional woman who enjoys cooking, conversation and travel wishes to meet male counterpart in his 40's to mid 50's who enjoys life and me. NYM Box F480

Accomplished, Attractive—Single white male, bright, considerate, humorous, honest, varied interests and lifestyle. Into travel, sailing, fishing, food, big cities and country farms. Seeks bright, sane, warm woman, 20-35, beautiful inside and outside who is ready for that one special man in her life. Photo and phone to NYM Box G022.

Stop Here!—Stunning speech therapist, 33 seeks man, 30-40, with good looks, hair, sense of humor. Must love exercise, ocean, books, commitment. Reply with picture, address, phone. NYM Box G024.

Pretty, Vivacious, Warm-Hearted—30, attorney seeks ambitious, fun-loving male. Letter/photo/phone. NYM Box G021.

Pretty, Caring, Jewish Female—36, seeks refined, professional man to share quiet dinners, the arts, summer weekends, biking and more! NYM Box G046.

Lover Of Life—Seeks same in male, 45-55, for warm, meaningful relationship. I like tennis, theater, dining and jazz. How about you? Bio/photo. NYM Box F466.

Charming, Petite, Divorcee—Mid-40's, seeks stable, solid relationship with genuine, caring man. NYM Box C358.

Overweight, Unattractive—Struggling businesswoman in late 30's, desperate for affluent eccentric. Just send resume, no photo necessary. No nonsmokers need apply. NYM Box F467.

If You Are 58 Plus—Enthusiastic about life, enjoy exploring NYC, are a lover of music, the arts, travel and sports, financially and emotionally secure, take a chance and write. I am 52, attractive, slender, white Jewish female, 5'5", energetic, sensitive, caring, lovable. Let's share a meaningful relationship that could possibly lead to more. All correspondence will be answered. Photo, phone, please. NYM Box C359.

Strikingly Beautiful Woman—I'm 39, bright, successful, warm, witty and secure seeking male counterpart for loving, long-term relationship. Photo and phone a must. NYM Box F468.

Ivy League, Single, Male—Attractive, bright, financially secure banker and sensitive writer. My friends call me a nice guy, altruistic and outgoing. Looking for committed relationship with a bright, non-divorced graduate of a 7 Sisters College who is attractive and charming and includes a family in her career plans. I am positive thinking and Christian. If you like all this and are in your thirties or have a friend who is interested, please write. Photo appreciated. NYM Box c360

Active, Professional, Pretty—Jewish female, mid 30's, interest include camping and sports seeks tall, secure, professional male, 30-40 to share friendship and family. NYM Box F469.

Parisian, Jewish Professor—Female, 52, warm, bright, cultured, pretty. Values sincerity, kindness, ability to love life, self and others. NYM Box F470.

Very Attractive Female—26, systems analyst. Looking for single or divorced Jewish man, 30-40, who is emotionally and financially secure enough not to be threatened by a high earner. I am 5'2", size 4, dark hair and eyes, am into tennis and dance. P.O. Box 7911, NY 10150.

Romantic, Intellectual Male—Sports nut, jazz buff, poet, whose likes include the Bosox, Prez, H.D., Tati, Casals, the Frick, Piaf and country inns. 40's, 6'1", 170, white, divorced exec/ex-journalist, very handsome, athletic and adventurous. A real woman with heart and soul is the key: smart, learned, earthy, fun, aware, classy, slim and sexy. Alida Valli and Kay Kendall were good, so is Gloria Steinem. NYM Box C367.

Attractive, Energetic Woman—40, would like to meet white, single professional man to share fun, wine and feelings. No smokers. NYM Box G033.

Tops In Success—Brains, integrity, high in charm, health, humor, good grades, looks, sanity?, slim, athletic, late 50's, 5'7", international entrepreneur, bored with round robin. Seeks slim, warm, beautiful, charming lass who wants and loves the best of life. No drugs or smoking. Bio, phone and recent photo. NYM Box G034.

Well-Adjusted Male—Financially secure 39-year-old Jew with good sense of humor who enjoys good food, good friends, travel to sun. A relationship with right woman would round out an enviable life. NYM Box F474.

Beautiful Blonde Jewish Female—Professional, 5'6", 29. Seeks sensitive man, who loves nature, animals, sports, suburban living, strong, moral values and Jewish identity. NYM Box G035.

An Unmarried Woman—Elegant, accomplished, great looking, 43, Jewish, loves laughter, life and limos, won't jog or answer ads. Are you that "one in a million" unmarried Jewish man, 48 plus, who respects integrity and intelligence, sends Faberge roses, remembers birthdays, drinks Dom Perignon and holds hands, offers the best and expects nothing less? NYM Box G037.

In The Depths Of Winter I—Discovered within me an inevitable summer. Caring professional, 35, values a woman who, like he, enjoys a wide variety of activities and feels the need to grow beyond a spring romance and maintain a loving relationship into the Fall of our lives. Come weave our futures together. NYM Box G036.

Petite, Attractive Brunette—Psychotherapist, enjoys arts, country/seashore, seeks educated, successful man, 45 plus, nonsmoker, able to share and care. NYM Box F475.

Not A JAP—Former model, 29, dark-hair, dark eyes, down-to-earth seeks intelligent, handsome, successful male counterpart for love, laughs and life. Photo necessary. NYM Box F476.

Mature Jewish Businessman—50, 5'6", intelligent, sensitive, generous, successful (semi-retired). Seeks Jewish female, 37-42, who is vivacious, slim, very attractive, smart, emotionally secure, Manhattan resident for potentially serious relationship. Please respond with phone number, bio and recent photo. NYM Box C369.

Natural Blonde! Blue-Eyes!—Personality plus, 37, very pretty careerwoman, intelligent, nonsmoking, Jewish Manhattanite, 5'4", 105 lbs., seeks nonsmoking, single, Jewish male, late 30's to mid 40's for meaningful relationship. NYM Box F477.

Classy Lady—Attractive, Jewish, mo
Orthodox, 33. Looking for succes
fun-loving, attractive, modern Ortho
male, 32-40, for lasting relationship. Ph
to, phone preferred. NYM Box C370.

Intelligent, Attractive Woman—Mid 4
with good sense of humor. Seeks un
tached male of same caliber. Pho
phone, please. NYM Box G039.

Let's Make A Deal!—Considerate,
sionate, positive, attractive lady who
joys tennis, long walks and talks, dir
and theater seeks tall, Jewish professi
male, (29-36) with similar interests.
prize"?" Phone and photo. NYM
G040.

Lasting Bond Sought—By succes
slim and fit Asian-American man,
bright Ph.D. professional. Seeks a
and melodious 35-45, gentlewoman o
erage proportions or slightly above,
likes wild flowers and tolerates bad
NYM Box C371.

Very Special, Attractive Woman—
5'5", dark hair and eyes. Caring,
tive, open, humorous, adventureous
well-grounded loving spirit. Professi
background, TV/theater. Seeks attra
educated, professional gentleman, 4
Openness, integrity are priorities. P
phone, please. NYM Box G043.

Classic Lines—Elegant, attractive,
lawyer, 37, svelte, athletic, witty, ca
Seeks male counterpart. NYM Box C

Warm, Beautiful, Dynamo—Vib
brilliant, cosmopolitan, charming, ca
loving, educated, Jewish, 34, seeks
bold, virile, intelligent, wealthy entre
neur, Jewish man, 30-40 for marri
family. NYM Box G044.

Single Jewish Physician—Early
5'6", athletic, attractive, articulate,
range of interests, marriage-min
seeks special woman in LI or Manhat
Photo and phone. NYM Box G045.

Successful, Energetic, Trim—Happy,
letic, sensual, dynamic, divorced en
preneur who loves to travel, skiing, bo
sun and fun and relaxing would love
meet trim, slim, bright, happy, attrac
lady to share pleasant time. Be adv
turous, take a chance, say hello, I will
We will meet and let it happen. Picture
phone appreciated. NYM Box G047.

Policeman, 32, 6'—Seeks fit outdoors-
ented woman in 20's. NYM Box G0

Dynamic Movie Esquire, 36—Bra
looks, elan, athletic. Seeks Grace K
type. NYM Box G080.

Smart, Funny, Sophisticated—Brun
39, seeks great guy, attractive, sincere
ecutive, 40's. Photo. NYM Box G048

A Rare Single Jewish Male—37, h
some, humorous, successful and s
wealthy and worldly, creative, cultu
intelligent and entertaining. Seeks g
looking, slender, soulmate in her 20's
love and marriage. Photo apprecia
NYM Box G049.

Workout—If lurching to the couch a
dinner is your idea of exercise, do not
swer this ad. If, however, you are a str
bodied, adventurous, intelligent fem
28-34, who lives in Manhattan, then
finish line is in sight. Educated, athl
6'1", financially secure male seeks
manent relationship. Photo please. N
Box G050.

uthern Gentleman—Handsome WASP
om affluent, loving family migrated north
become Ivy grad and successful invest-
ent banker, yet I've never lost my Dixie
arm. I'm 29, 5'10", 155 lbs., blue-eyes,
ry athletic with passions for travel, jog-
g in Central Park, literature, good mov-
, anything happening at Lincoln Center.
oking for my Scarlett O'Hara: 22-32,
autiful, bright, wise, a little spoiled, spir-
d but demure, athletically inclined,
d family life. Come share with me the
t that Manhattan and southern living
e to offer. Please answer with phone,
photo. NYM Box F481.

ne At The Top?—Vibrant? Sense of
or? 46-young 55? I'm a LI lady (kid
eart). Warm, intelligent. NYC, sports,
el, among interests. NYM Box G051.

nted Whirlwind—*Irish* beauty, spar-
g personality, unique career, classy,
, well-traveled, 33. Wow! Interests
de opera, antiques, art and friends.
king for secure gentleman to share
g and interesting life together. NYM
G052.

tive Woman, 35—Single, profession-
vith lots of class and energy seeks
stian male, 33-45, to share music,
is, travel. NYM Box G053.

Congeniality—Jewish, 40's, seeks
ht man to share special fun times.
M Box G054.

utiful, Blonde, Phi Beta Kappa—In-
ably romantic, 5'8", warm, witty. Seeks:
e gem, white, 35-45, nonsmoking to
ch the stars with, gorgeous, intelligent,
sitive, emotional, strong, caring, af-
nt, Manhattan animal lover, who wants
riage, children, soul mate. Photo, bio,
ne. NYM Box C373.

st Side Newcomer—27, Oriental
e, 5'10", 147, bright, presentable, ac-
plished, seeks female, 25-30, for
ndship/exploring city for starters. Bio/
ne/photo. NYM Box G055.

dowed Jewish Male, 42—With 2 teen-
boys. I am well-educated, warm, funny,
ing, intelligent and have eclectic tastes.
ek a single white female for Chapter
. NYM Box F478.

man In Prime—Feel marvelous in
y and mind. Clear priorities include
conviction that the man/woman mix
icher than either alone. Come on,
v yourself. NYM Box G056.

ractive, Witty, Financially Secure—
ish man of 34, tired of superficial rela-
ships seeks petite, attractive, educat-
woman to share and enjoy life. What's
re to lose? Photo necessary. NYM Box
4.

fessor, Author—55, 5'11", 150 lbs, av-
ge looking, fairly athletic, non-practic-
Christian, seeks slender woman, 37-
NYM Box G078.

tty, Warm, Witty—Professional, di-
ced female, 44, interested in spiritual
ctice, independent action, analytic
king and mutual support. NYM Box
9.

p—Hi, this vivacious, career-minded,
year old woman is not home now but
ou are a ambitious, warm, fun-loving
le, 23-38. Send bio, photo/phone. I
call you back. NYM Box G079.

If You Are—Beautifully female, 30 to 40, live in Conn., warm, sensual, caring and fun-loving, enjoy travel, sailing, adventure, then this is for you! Late 40's, very successful, good looks and build, looking for my Juliet to have and to hold and to love. Photo/bio gets mine in return. NYM Box G057.

Very Pretty, Warm—Divorced lady, 28, missing the closeness of a special mate. Wants to meet handsome, sincere man, with feelings close to the same. Photo, phone, please. NYM Box C375.

***Beautiful Professional, 27**—Slim, 5'7".* Seeks romantic, emotionally secure, Jewish male for love and marriage. NYM Box G059.

Italian Catholic Lady, 26—Blonde, slim, bonafide beauty, educated in traditional values, seeks male counterpart for long-term bond. Send photo and home phone number. NYM Box G060.

Can't Miss—Unpretentious male, 27, wanting the right female, now, who is attractive, *adventurous, slim, intelligent,* mature. Phone a must, photo a plus. P.O. Box 1183, Hackensack, NJ 07602.

Very Handsome, US Professional—Mideast born, affluent, warm and sensitive, 5'10", 160 lbs, 44 look 35, enjoys tennis, skiing and museums, seeks non-Jewish, nonsmoking, slim and attractive woman in 20's or 30's with similar intersts. Phone and photo, please. NYM Box G061.

No More Complaining—There are some nice guys. Sensitive physician, 35, Jewish wide range of interests seeking, 25-35, female, pretty, slim, 5'2"-5'7", bright, well-educated with sense of humor for friendship and possible long-term commitment. Send photo and phone please. NYM Box G062.

Diplomat Of Breeding And Class—Bright, elegant, slender, 38, single with taste for elegant living, antiques, beaux arts seeks cultivated, wealthy gentleman with fine character, no average man. NYM Box G063.

Multi-Faceted, Musical Medico—I'm a 31-year-old, Jewish fellow who is intelligent, articulate, sensitive, possessed of a sparkling wit and needless to say, tall, dark and handsome. I consider myself a talented classical musician and am equally at home playing the piano, singing or attending concerts. My other interests include nature, word games and exploring all that the Big Apple has to offer. I'm seeking a lovely, slender, non-observant Jewish woman in her mid 20's who shares my interests, is a non-smoker and is sensitive, sincere, smart and sweet. If what I've written appeals to you, please respond. Perhaps we'll make beautiful music together in a symphony that will last a lifetime. NYM Box F483.

Singles Scene Bores Me—I am a youthful, tall, good-looking, white Jewish male, 55. Honest, sincere, loving and considerate. Traveled extensively, love tennis, chess, theater, opera and writing. Successful financial manager. Seeking a well-to-do , very attractive, 40ish, Jewish female, who can appreciate my qualities and share a life time of happiness. Letter and photo, please. NYM Box C376.

Very Pretty, Warm Brunette—Ivy-type, slim, 5'5", 38, athletic, seeks fit, male. Photo, phone, bio. NYM Box G077.

Bright, Warm, Sometimes Zany—Is that you? Fine looking, professional Jewish male, 33, nonsmoker, seeks down-to-earth woman to share jazz, Off-Broadway, romantic summer nights and simple pleasures. Photo please. NYM Box G064

Lovely, Elegant, Dynamic—45 and a very *special* woman, *intelligent*, lively, fashionable and sexy, sensitive, warm with that unique feminine allure that sparks a man's fascination. I would be comfortable with a man in his 40's or older who is sincere, affectionate, affluent, who enjoys dancing, theater, travel, conversation, dining, the country as well as the city and a wonderful sense of humor. Please send note along with photo and phone number. NYM Box F485.

Wonderful, Attractive, Witty—26 year-old female MD. Seeks sincere, successful, Jewish gentleman, 27-35. Photo, phone a must. NYM Box C377.

MD Resident, Jewish, 28—5'10", warm, caring, NJ. Seeks pretty, educated, bright, loving, considerate Jewish female, 23-39, with sparkle and sense of humor, to share fun and future. Photo/bio/phone please. NYM Box G065.

They're Saying: Handsome—Great sense of humor, good body, smart. I'll add: *loves to laugh, intellectual tendencies,* 38, successful, eligible. Looking for very attractive, fun-loving, bright woman, 26-38, for wherever it leads us. Photo/letter. NYM Box G066.

Beautiful, Loving Woman—Intelligent, seeking to settle down with refined gentleman, 35-45, trim, financially successful, emotionally secure. Photo/bio musts. NYM Box F489.

Professional Woman-33, Jewish, attractive, down-to-earth, seeks fun-loving, sensitive, affectionate man who's emotionally secure, unafraid of commitment to share laughter, good times and romance. Photo/phone. NYM Box G067.

True/Blue, Free Spirited—Feminine female, 47, professional, divorced, warm, attractive brunette, tennis player, 5'5", 120 lbs., seeks fair/square, divorced man or widower, super-bright, 45-60, 5'8" plus, of passions, actions, ideas and wit. Personal note only, with description, priorities, phone. NYM Box G068.

Male Acccountant, Rational—Mature, city person, many cultural interests, invites correspondence, photo from cosmopolitan professional or business executive female. Write PO Box 1521, FDR Station, NY, NY. 10150.

Conservative, Humorous, Successful—Healthy, athletic, Jewish, 6', brown hair, brown eyes, 36, never married, Ivy League executive seeks never married, 22-30 years, at least 5'3", blue-eyed, Jewish, best friend, wife and mother for a life in Manhattan. Please send photo and phone number. Will respond personally to each reply. NYM Box F491.

Stockbroker Living/Working—In Fairfield County interested in a relationship with a sincere ambitious professional man (27-32 years). If you would like to start the summer off right with a loving, pretty (gorgeous smile), energetic and classy young (24) woman who has her act *together, please write. I'd love to hear* from you. NYM Box G070.

Good-Looking—Accomplished woman with warmth, wit, a practical head and a romantic heart seeks exquisite balance with an unattached man, 45-55, who is high-powered in the board room, sweetly attentive after hours, sound and alert in body and spirit, and as attuned to athletics as aesthetics. NYM Box F493.

Prince Charming—32, bright, handsome and witty. Searching the concrete forest for Snow White, 25-35. A kiss. Awake! Good times await. NYM Box G071.

Is There A Man Who—Would care to make a non-marital life with an interesting woman of 66? NYM Box G072.

Country Settled Gentleman—16 April, page 161. Inundated. Overwhelmed. 70 plus responses and counting! Postman quit. Good grief. Thank you, I think. PO Box 693, Hanover, NH 03755.

Take A Chance—If you're bright with sharp, warm sense of humor. Female, 22, seeks charming, self-assured, professional Jewish male, 20's, tall, who keeps me on my toes. *I'm told I'm vivacious, attrac*tive and am optimistic, even about this. NYM Box G073.

I Have It All—But love. Female, 40, seeks Jewish male counterpart, 40-50, Box 463, Hewlett, NY 11557.

Vibrant, Loving, Attractive—Articulate, Jewish widow; successful computer professional, supportive, enthusiastic, witty, tender. Seeks loving, honest, permanent relationship with strong, positive, accomplished, romantic man, fifties or sixties. NYM Box G074.

Dear Mr. Right—It's time we get together. I'm a petite Lady Diana look-a-like, 36, upbeat, interesting, accomplished, adventurous, warm, loving gal with 2 sons. RSVP if you're 35-45, emotionally and financially secure, thoughtful, romantic, fun and ready to share joy and dreams. NYM Box G075.

Mid-Age Jewish MD—Successful, articulate, athletic, would like to meet white, companionable female, 30-40 only. No aggressive nor feminist nor political nor princess types need write. NYM Box G076.

North Shore Professional Woman—Tall, attractive, Jewish, witty, enthusiast with wide range of interests, mid-50's. Seeks male counterpart. NYM Box C378.

Attractive Widow—Jewish, 53, size 12, nonsmoker who enjoys travel, theater, movies, ballet seeks gentleman, 55-62, warm, caring, intelligent, vigorous, financially secure. NYM Box D646.

Warm, Witty, West-Side Woman—Seek sincere, romantic, fun-loving, professior al man, 35-45. Bio, photo. NYM Bo F291.

Athletic, Warm, Jewish Man—46, 5'7", enjoys sports, music, travel. Seeks lady, 30-40, sincere, slim, fun-loving, affectionate, enjoys life. Send bio, phone, photo. GPO Box 548, NYC 10001.

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Riverdale, Hayden House—Luxury condo, 2 bedrooms, 2 full baths, spectacular river view from all rooms and 56 foot terrace. New kitchen, pool, tennis. Owner: Evenings 212-796-4832. $240,000.

Bronxville Townhouse—3 bedrooms, 2 baths, backyard, 3 minutes from station. $1700 a month available Aug. 1st. Call 914-337-3251.

SUMMER RENTALS

Private Caribbean Villa—Enjoy luxurious, privately owned, two bedroom, two bath villa, with kitchen, terraces at Mahogany Run, St. Thomas, US Virgin Islands. Includes rental car for three days, tennis, transportation to beach. Seven days and six nights per villa, for $799 (between April 1 and Nov. 25, 1984). Plus golf, dining, shopping. Call toll-free 800-524-2129 or 212-696-1323.

Southern Vermont—Beautifully restored 8 bedroom estate (c 1790) on 560 acres with pool, tennis court, and lake. $1500. per week. 802-375-2823.

Nantucket Island—Prime house rentals and sales. Best selection now. 2 week rental minimum starting at $1000 per week. The Maury People. 617-228-1881.

North Fork LI—Airy, 3 bedroom, private beach, $2500/August. 212-876-7825.

Martha's Vineyard—Totally private, bedroom, on South Beach. $500/we $2000/month. 203-322-4622.

Newport, R.I.—Victorian house. Walk beach, mansions. Sleeps 6. 212-953-9

Amagansett Dunes—3 bedrooms, baths. 6/18-7/5. $5000. 201-569-2763.

Wellfleet, Cape Cod—Waterfront ho available Aug. 1st thru Labor Day. Be tiful view, 6 bedrooms, modern conv iences. $7,500. 212-260-6499 or 212-6 7791.

SUBLETS

A Doctor—Seeks city apartment. Sh or long term. 212-719-3527. Referenc Al Bruce, broker. Free to list.

Spectacular Manhattan Apartment— clusive neighborhood, panoramic vie 3 bedroom furnished luxury apartm for rent, July-August. $5000 per mon Call 212-737-9632, 7:30am.

70's East—Huge 2 bedroom, 2 bath, gc views, luxury building, elegant furni ings. May-Sept. $1,650 plus extras. 2 772-6273, 516-324-5255.

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Picturesque custom home 3BR plus den, 2BTH on 9 subdivision-approved acres of unspoiled meadow & forest. Adjacent 40,000 acre natural preserve. Natural cedar clapboard siding w/field-stone accents. Fireplace & woodstove. Energy efficient, low taxes. Magnificent Kitchen. 2 hours NYC, 20 min. Monticello, MINT. Exceptional Value $160,000.

Irving Homer Assoc. Inc. 9 West Main St. Port Jervis, N.Y.
914 856-6310 212 928-1263 evenings

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42 ACRES/POND/BROOK

MEADOWS AND WOODS Sitting High. Bright, Spacious, 3-5 bdr./3 b. Contemporary, Game R., Kitc./fpl., L.R./fpl. $115,000.

VALUED PROPERTIES
Specializing in "Unique" Properties
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Catskill Mt. Ski Country

LUXURY ROXBURY RUN TOWNHOUSES AVAILABLE FOR SUMMER RENTAL!

102 Ac. Hobby Farm, good house, old barn, 4 ponds, Pano view - $55,000.

Luxury Energy efficient bilevel, 2½ bath, 4 bedrm., rustic finish, attached 2 car gar. all on 5 delightful acres. Includes old mill site & waterfall. $140,000.

REDMOND AGENCY
Route 28, Arkville, New York 12406
914-586-2696 Closed Sunday

Fifth Avenue

ROOM AT THE TOP

Lux PH apt overlooking Central Park w/air rights to build 35 ft hi. Glass-enclosed LR facing the pk w/WBF, marble powder rm, 2 smaller MBRs w/own BTHs, hg double-sized MBR, WBF, his & hers vanities. Sold fully furn. Designed by Ron Wilson. Asking $3 mil.

Jack Irushalmi
541-9110
M.J. RAYNES
INCORPORATED

60'S EAST

PARK AVENUE

Luxurious 8 Rm Showplace

3 MBRs, 2 marble bths, FDR, eat-in kitch, WBFP + 2 maids w/bth. 24-hr drmn bldg. Excel security. . .Mt $1160

JOANNA LaMANNA Res: 352-3637
Coopers Rlty Consultants Inc. 289-1500

HISTORIC WEST VILLAGE

Family house on beautiful Horatio St, modernized in 1973. The 3 Bedrm apt includes LR + sep DR & will be delivered vacant. The Garden apt currently occupied gives you an excellent income + tax shelter. Owner asking $695M. Exclusive. Saul Waxman 308-9790

LILYAN R. WAXMAN Real Estate
654 Madison Ave., NY, NY 10021

Fifth Avenue 5 Rms

IF YOU ENTERTAIN . . .

Then this exquisite 3 BR duplex maisonette is for you. Magnificent LR (25x30 ft) w/18 ft ceilings, orig oak paneling circa 1800's. 2 full BTHs w/2 powder rms. Incl outside patio area all for only $1.2 mil
Jack Irushalmi

Park Avenue (50's) 5 Rms

SHEER ELEGANCE

. . . Will be found in this lux 2BR convertible 3 at the Ritz. Since work is needed to make this a dream come true, the Estate has priced this below market at $595m, Mt of $2,000, incl all cleaning, hotel & phone srvcs.
Anita Grossman .... Res 687-4044

Fifth Avenue (70's) 3½ Rms

PREWAR DELIGHT

Dynamite 1BR, 1BTH in art deco bldg. Sunny, hi flr, LR w/WBF, mdrn wind kit. Mint cond. Priced well.
Joanna Kushner

East 60's 4½ Rms

LIVE!! FROM NY

It's a fab terr 2BR. Your 20x6 terr runs the length of your LR. This mint cond beauty has tremendous built-ins. Won't last long at $360m.
Steve Geller

Park Avenue (80's) 7 Rms

TERRACED DUPLEX

Top flr priv 5 story mansion, din rm w/WBF, LR w/WBF, 4 BRs, 4BTHs. Additional 3 rm apt as srvc/income asset. All cash bldg.
Marie Knapper .... Res 752-5376

East 50's (2nd) 3½ Rms

FEELS LIKE HOME

Stunning vues from this hi flr 1BR w/din alcove. First-rate bldg whose attributes incl pool, club, & gar. Seller asks $210m, Mt under $500.
Kristin Crawford .... Res 877-6575

541-9110
M.J. RAYNES INCORPORATED
MANAGEMENT and SALES

PARK AVENUE AND 57TH ST.

4 large, sunny rooms, high ceilings, thick walls, 2 baths, kitchens, 10th floor, East & So. expo. Maintenance (incl elec and daily maid serv) $2027. $595,000. Principals only.

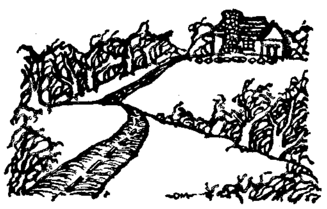
CALL OWNER: Mr. Brill
212-PL5-5000

LAKEFRONT CO-OP $17,500

Only $2,500 Down

Seasonal furnished cottage units on Catskill mountain lake w/tennis, pool, sand beach, fishing, boating, etc. NYC Bus to door. Write: COUNTRY CO-OPS, Spring Glen, N.Y. 12483 or Call Joel Efrein, 914-647-6867.

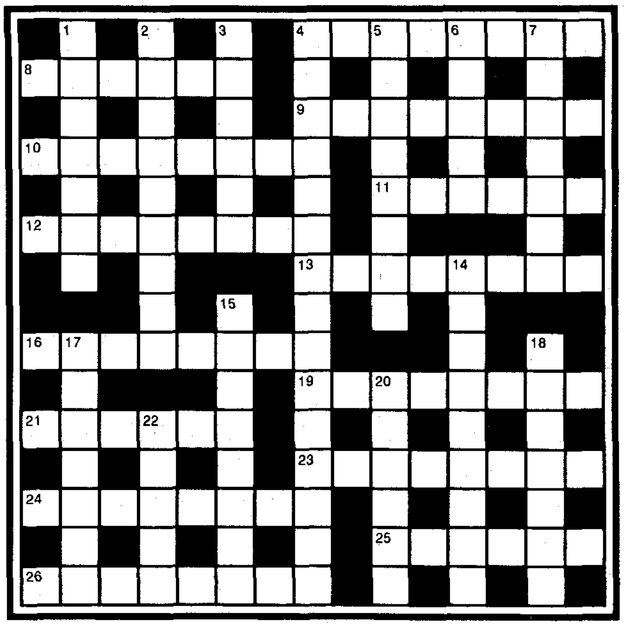
Town and Country Properties
(212) 880-0732



'SUNDAY TIMES' OF LONDON CROSSWORD

Across

4 Want a hundred when going in to bat? Then here's good luck to you! (5, 3)
8 Refer indirectly to everything due to change. (6)
9 Neat crossover in educational merger? (8)
10 A smashed tin with pudding outside? Capital! (8)
11 Sewer? (6)
12 Knew old song in the plant. (8)
13 Almost making a hit with your lady neighbour? (4, 4)
16 Hand over the drink—that should get you past the border officials. (8)
19 Set apart as sacred building with rent unpaid? (8)
21 Team dismissed because of strike call? (3, 3)
23 A shower of current affairs! (8)
24 Shut up in rented accommodation? (8)
25 Fur taken with some hesitation —not yours! (6)
26 Average kind of love given to old lady friend. (8)



Down

1 A last opportunity to get first-class return to this part of Europe. (7)
2 Names for small underwater boat on the movies? (9)
3 Go to do the mending job? (6)
4 Life itself, together with a sky sign, denoting exaggerated action thriller. (5-3-7)
5 Nail a ban to country type? (8)
6 Kay kind of fine with a weapo (5)
7 Church bell summons a heavenly being to come to us. (7)
14 Italian mother without the older variety of play. (9)
15 NCO arranged a dance to get fee. (8)
17 Marching through Georgia, how could you miss it? (7)
18 Humbles sad men in a mess around the East. (7)
20 Worker at the inn? (6)
22 To discover what is the final letter, order, for example, "A' (5)

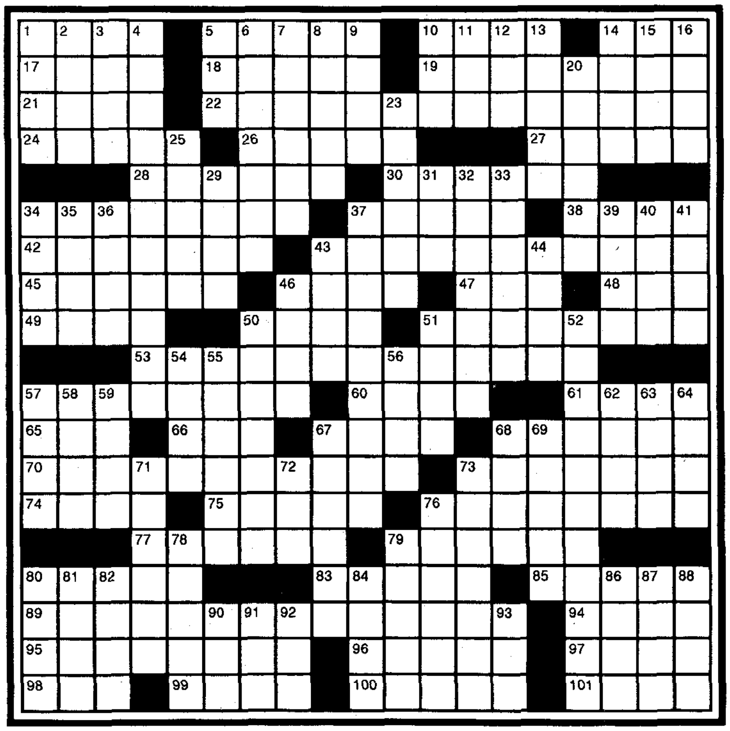
'ORIGINAL ANNIES':'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 One of the Greys
5 "—— of many colours"
10 "The Nazarene" author
14 Emancipation proclaimer
17 "—— Plenty o' Nuthin' "
18 Give the slip to
19 Like Anne Boleyn, ultimately
21 Colleague of Crosby and Stills
22 Anne Frank
24 Apostles' or Nicene
26 Be frugal
27 Burn the surface
28 Antisepsis pioneer
30 Was laryngitic
34 Crosswise measurement
37 Molière specialty
38 Roof overhang
42 Whole number
43 Anne of the Thousand Days
45 Artist's sponsor
46 Towel inscription
47 Ingrid's daughter
48 Madrid year
49 Partly-fermented wine
50 Pub portion
51 Comedian Larry, and family
53 Annie
57 Up a tree
60 Oxen harness
61 Spike the punch
65 "Barefoot Contessa" star
66 Balderdash
67 Adjective for a pittance
68 Reeking
70 Anna Christie
73 Not as dry
74 Cinders of old comics
75 Bagnold and Haupt
76 Kind of work schedule
77 Conundrum
79 Decorated in baroque style
80 True up
83 Ready a ship again
85 Geisha's screen
89 Anastasia
94 Major work
95 Repeated
96 Set —— for
97 Laundromat sweeping
98 "—— Rheingold"
99 PBS science program
100 Abounding in lichens
101 Bonito shark

Down

1 Galvanizing material
2 Algae extract
3 Cyrano's problem
4 Annie Oakley
5 Two-time loser to D.D.E.
6 Bunch
7 Heave-ho
8 Robin of balladry
9 Vol. State
10 Browning's "—— Vogler"
11 Sunday discourse: abbr.
12 Half a ballroom dance
13 West German state
14 Yemeni capital
15 Navigation hazard
16 Slight advantage
20 Dwelt
23 S.P.C.A. pickups
25 James, in Spanish
29 Anna who played Nana, 1934
31 Windshield wiper's path
32 Symbol of royalty: var.
33 School-day division
34 Pool quickies
35 "The sun came peeping —— morn"
36 One of the Near Islands
37 Florida city
39 Oriental Mary Poppi
40 Weathercock
41 Son of Seth
43 Site of a Napoleonic victory
44 Between viscount and marquis
46 Made tracks
50 Feign
51 Tokyo liquor
52 Ado Annie
54 Saint Philip ——
55 Hummed
56 String
57 Matador's lure
58 Shaped like a racetrack
59 Actor Julia
62 High: prefix
63 Skelton's Kadiddlehopper
64 Fontaine role
67 Au courant
68 Small wading bird
69 Gloves for Rick Cerone
71 More spacious
72 Mae West character
73 Sacred Hindu invocations
76 Abbey V.I.P.'s
78 Of Quechuan ancestry
79 "We're —— see the wizard"
80 Champing at the bit
81 Second Mrs. Chaplin
82 Famed lithographer
84 Neighbor of Alkmaar
86 Eye-defect suffix
87 Useless stuff
88 Ratio words
90 From —— Z
91 Monetary unit of Bulgaria
92 Highest mountain of Crete
93 K.G.B. employee



Solutions to last week's puzzles appear on page

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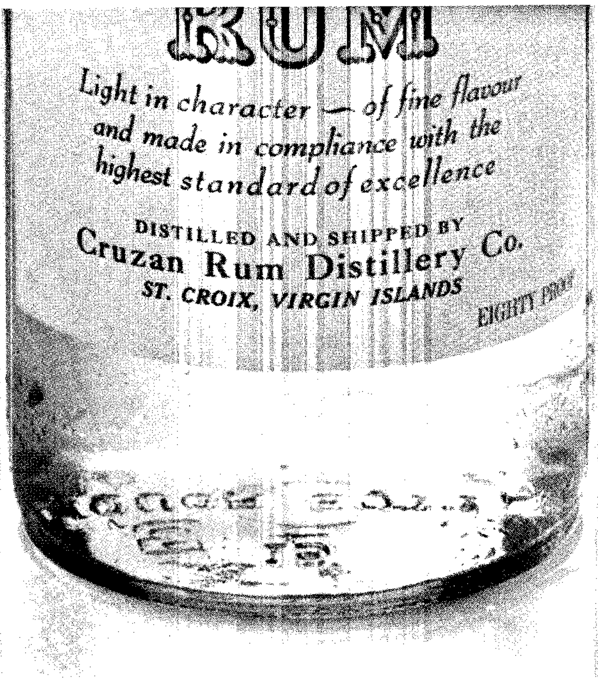
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